# Mobile BEAT

The DJ Magazine

July 1995

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## A Different Spin On Weddings

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- **Piracy: Turning Up The Heat**
- **Mini Disc—Will It Survive?**
- **DJ Shopper Looks At Amps**

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## *1994-*

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## *1995-*

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June/July 1995

Mobile BEAT
The DJ Magazine

## ON THE COVER

# A Different Spin On Weddings

*DJs coast to coast are hitting the road for summer weddings. But who is really the star? On the cover, it's the groom who's steamed when the DJ steals the show!*

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# "Stanton Trackmaster series of DJ cartridges are the best I've ever used for hot mixing."

**-Johnny Medley, DANCE MUSIC AUTHORITY MAGAZINE**

## DANCE MUSIC AUTHORITY MAGAZINE

### The Mixer's Workstation:

**ALL DJ CARTRIDGES ARE NOT ALIKE!**

**The recently-introduced Stanton Trackmaster series of dj cartridges are the best cartridges I have ever used for hot-mixing.** Compared to the Shure SC35C and the wildly popular Stanton 680EL, the Trackmaster is clearly the winner. Further, when the Stanton Trackmaster AL is compared directly against the Ortofon Nightclub S version, it is sonically too close to call, while the Stantons win in the tracking department. The Stantons must get the overall edge, however, since they are significantly less expensive than the Concordes.

I find the sound on the Trackmasters to be exceptionally clean and punchy, with the best description of the sound being "clear, open and in your face." The Trackmaster provides the punch and clarity of a CD with the characteristic warmth of vinyl. I also noticed that older records sounded much punchier on the Trackmasters.

Part of this sonic improvement is certainly due to the integrated headshell design of the Trackmaster; there are no exposed wires or cartridge terminals to generate unwanted noise. As the company says: "You don't need the dexterity of a surgeon to mount the cartridge." It's simply screw and play. A patented cantilever design allows for backcueing without the risk of stylus damage. Moreover, the stylus is grounded, which prevents dust buildup and its associated noise.

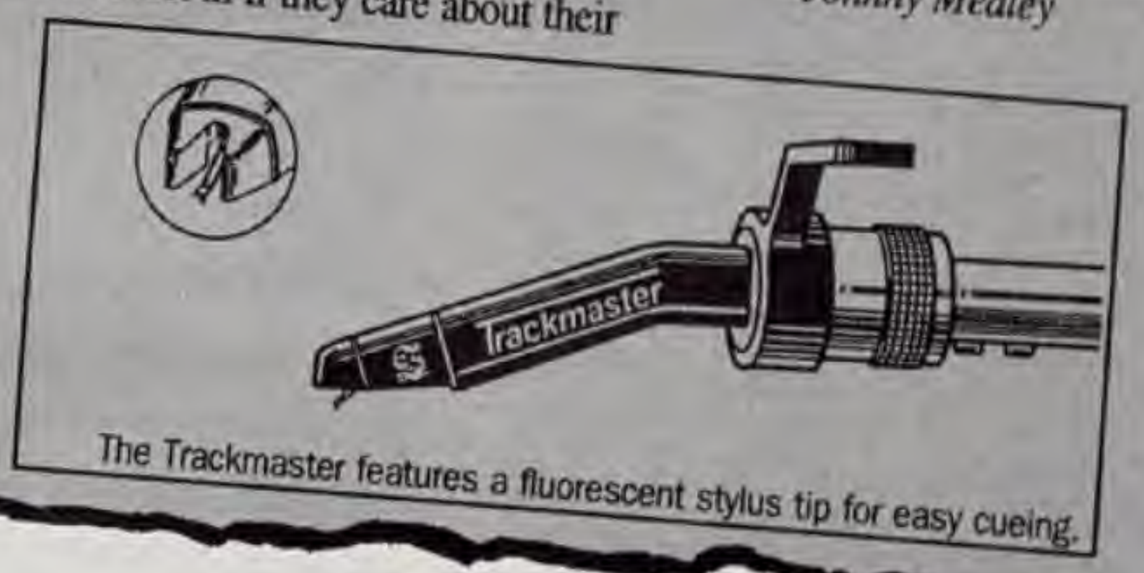
The Trackmaster boasts impressive specs, which from all indications appear to be conservatively measured:

| | |
|---|---|
| Frequency Resp. | 20Hz--20kHz |
| Channel Sep. | >30dB!! |
| Tracking Force | 2--5 grams |
| Output Voltage | 5.2 mV!! |

Since the Trackmaster's stylus is perfectly aligned, they are much easier on your records than conventional cartridges, preventing cue burn, clicks and pops. I was pleasantly surprised to find that I could confidently track at only 3.5 grams, while still being able to get brutal with double copies and scratching. I can also work at a faster pace, since the Trackmaster's design allows me to find the exact groove with much less effort. The Trackmaster is honestly one piece of gear vinyl users must invest in if they care about their record collection. This cartridge brings out the best in vinyl, since the jock can now perform even more stellar tricks while delivering a CD-rivaling sound. The folks at Stanton recommend the AL version for tracking ability.

Trackmasters are not cheap, but they are considerably less than the Ortofon Concorde (Nightclub version w/ spherical stylus); they track better and sound as good. If you are mastering to DAT, reel or high quality cassette, there is simply no substitute. The Stanton name is synonymous with quality, high performance and durability, so there is no question that these cartridges will hold up over the long haul. In the final analysis, if tracking ability and premium sound quality are the main concerns, go with the Trackmaster. By all means go with the Trackmaster if you are mastering to DAT, because you only sound as good as your weakest link!

*--Johnny Medley*

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# Trigger-happy DJs shoot it out on the Internet!

From time to time I have written letters to the editors of various publications to offer my viewpoint on an issue. While I believed they were carefully thought out, I would usually sleep on them and take a last look the next day. Most ended up in the trash when I realized my points were often 95% emotion and 5% intelligence, not something I would want my name attached to.

Times have changed. We now have the opportunity to make fools of ourselves instantly in front of the whole world... on the INTERNET! You may be right, you may be wrong, but who cares? Now you can be the world's next foremost authority on anything! Through the Internet you can have the false sense of security that you are:

A. An anonymous and powerful expert in your field.

B. A non-anonymous and powerful expert in your field.

Should you choose to respond to an issue, there's no trash can the next morning, no opportunity to rethink, change, or retract what you've said. You are dragged deeper and deeper into a hole you never planned to dig. You are now part of an ever-enfolding soap opera playing out before your very eyes, and you can end up with a starring role in a production of the theater of the absurd. Just *maybe* you enjoy it.

Recently, a DJ company was thrown into one of the internet's "Kangaroo Courts" a/k/a newsgroups (Where to find them: See p.16) complete with his competitors on the sidelines trying to tighten the noose. There were no rules, no judge or jury. No one cares about facts.

It was like the Wild West all over again as the high tech lynching was carried out to the delights of the cheering crowd! In our traditional legal system the case would have been thrown out of court; technology, at this point, has outpaced the law. As of late, some energetic authors have been trashing DJ suppliers, and in one incident, this magazine. We were accused of having actual DJs on our writing staff!

I know there will be those of you expounding on the astounding benefits or perhaps the apocalyptic significance of this stunning technology for the human species. I have to hope and assume there will be more sanity in the future. But by the unbridled freedom that is part of the system itself, I only see it getting worse (or more interesting, depending how you get your kicks). It appears there's not that many DJs participating at present, so we'll wait and see. The party's begun... and most of the guests haven't arrived yet.

**Mobile BEAT**
The DJ Magazine

Published By
**LA Communications, Inc.**
P.O. Box 309
East Rochester, NY 14445
716-385-9920 • Fax: 716-385-3637

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**June/ July '95**

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**Mobile Beat Magazine** (ISSN 1058-0212) is published bi-monthly (six times per year) by LA Communications Inc., P.O. Box 309, East Rochester, NY 14445. Second class postage paid at East Rochester, NY, and additional mailing locations.
**Subscription rates** - U.S and possessions: $19.95 for 1 year or $34.95 for 2 years. Canada: $24.95 per year. All other countries: $50 per year. Subscriptions outside the US must be paid in US currency.
**Postmaster**: Send address changes to Mobile Beat, P.O. Box 309, East Rochester, NY 14445.
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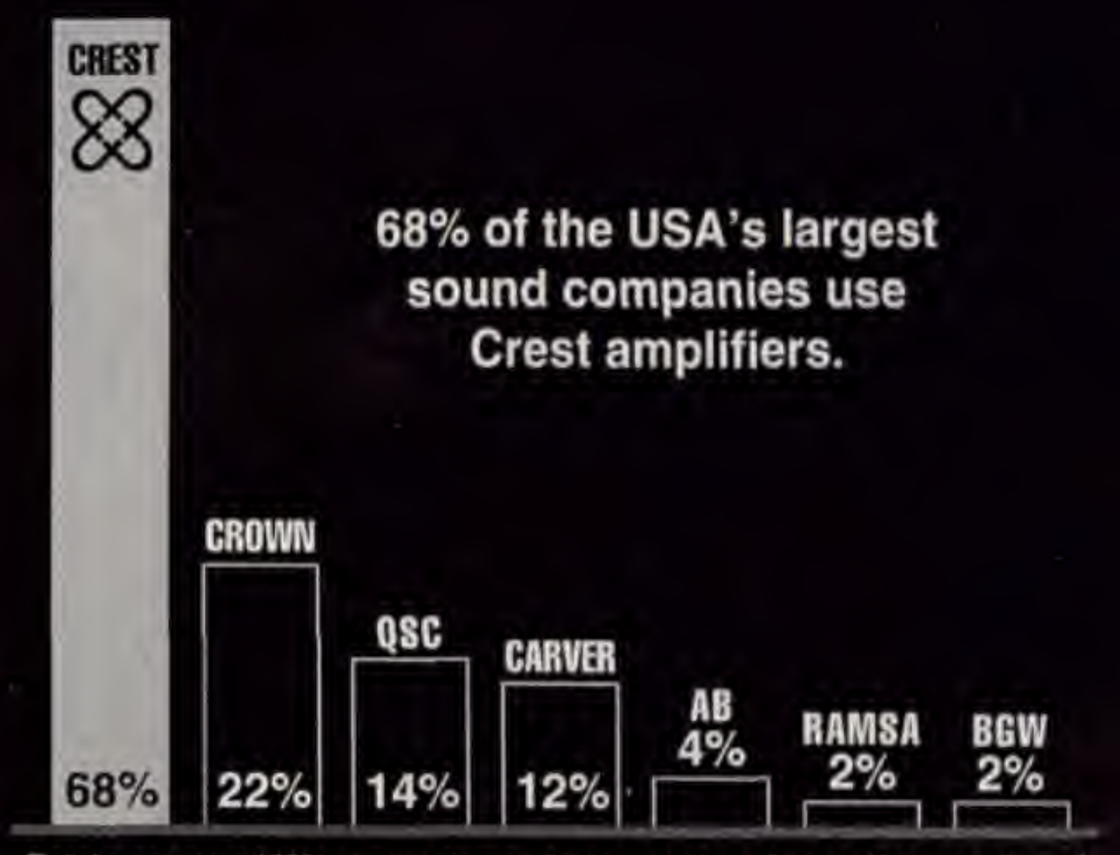


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# Piracy: Turning Up The Heat

By Robert A. Lindquist
Mobile Beat Editor-In-Chief

In past issues, *Mobile Beat* has reported on the RIAA (Recording Industry Association of America) efforts to end the manufacturing and sale of illegal DJ compilations, remixes and mix tapes. While our approach to this controversial subject has always been on the side of DJs, there are always a few who feel that if they shoot the messenger (i.e.: cancel their MB subscriptions) the problem will disappear. This has not happened. Now we are obligated to tell you of recent actions by the RIAA which show an increasing awareness of, and intolerance to, the activities of some DJs and DJ services.

**"Piracy in the record business applies to the unauthorized duplication of CDs, tapes and records, without the permission of the record companies." From *This Business Of Music*, by Sidney Shemel and M. William Krasilovzky**

## Copyright cops

The objectives of the RIAA are often confused with those of ASCAP, BMI, and SESAC. Where the latter three groups are primarily involved in collecting fees from venues for the actual public performance of copyrighted material, the RIAA is the recording industry's watchdog over unauthorized duplication of sound recordings.

Simply stated, whenever anyone makes a copy of a recorded work, be it to sell or use as part of a DJ library, they must have permission (license) from those who own the rights to that work. To do so without permission denies the original creators their due compensation. Regardless of how you personally feel about it, the fact is, those in the music industry who create the music are the backbone of the DJ industry and deserve their paycheck for creating music, just as we DJs deserve to pick up our checks at the end of the night for playing it. In the eyes of the RIAA, there is no valid reason for making your own copies of sound recordings for personal profit. It is stealing.

## Enforcing the issue

High on the RIAA's agenda to educate and discourage CD and tape piracy has been the mailing of over 600 cease-and-desist letters to DJ services (apparently selected at random). But with over 60,000 DJs in the U.S., this mailing reached less one percent, barely scratching the surface. So, many DJs remain unaware as to what they can and can't do with regard to duplicating recordings for DJ use.

In April of 1994, the seriousness of the matter moved to center stage with the arrest of an alleged major manufacturer and distributor of unauthorized DJ dance mixes. Last year the RIAA assisted in seizing more that 27,000 alleged pirate dance mixes from various sources.

The RIAA has now added DJs making or using illegally-copied (pirated) music libraries and compilations to the active hit-list. In March of this year, the RIAA's anti-piracy unit, acting with various law enforcement agencies, seized over 6,000 alleged pirate CDs and cassettes in three raids involving DJs and DJ services in Pennsylvania and New Jersey. A CD recorder and additional equipment and recordings worth nearly $200,000 was also seized.

The materials included largely CD compilations of sound recordings by contemporary artists such as Madonna, Prince, Rod Steward, Eric Clapton, Garth Brooks and others. If convicted, the defendants face fines of up to $250,000 and up to five years in jail. So obviously, the RIAA has taken a much more aggressive posture toward ending this type of illegal activity.

## DJs need rights too

Without recorded music, a DJ is effectively out of business. It's unfortunate, yet common (as detailed by our DJ Nightmare on page 98), for a jock to lose thousands of tracks in a single break-in or holdup.

For many DJs, having a duplicate library on standby "just in case" is essential to meeting obligations. However, this too is a violation of copyright law and it does carry a certain amount of risk. Being able to make recordings legally, for use in our own DJ services, would be a major benefit. However, that's not the way the laws are presently set up, so the RIAA will continue to search for anyone using pirated recorded material.

On the other hand, to say the association is staffed by totally heartless ogres on a witch hunt to shut down every innocent, unsuspecting DJ service would be an exaggeration of what happens in the real world. While making even a single duplicate of a copyrighted sound recording is a

*cont'd page 10*

**For more on this topic see
Music News- Page 30
Remix Rave- Page 35**

# HEY

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violation of copyright law, the indication is that the RIAA is most interested in coming down on DJ services and manufacturers grossly violating the law by mass producing compilations either for sale to other DJs, or for use in their own multisystem services.

Can a compromise be reached? In Canada, record companies have recognized the unique requirements of DJs and have worked with them to create a fair DJ license which allows DJs to rerecord music as they choose. Sources at the RIAA, however, tell us that antitrust laws in the U.S. have made creating such a license here a monumental challenge. To the record industry, DJs represent a mere speck of the total consuming public. However, if the record companies could analyze the impact DJs have on promoting their product, be it a new release or a greatest hits package, they might develop a new appreciation. They would find that creating a situation where DJs could freely copy recorded material would not only work to their benefit, but also be profitable.

## Protect yourself — read the small print

If you believe your DJ library is 100 percent clean of illegal recordings, you may be surprised. Once pirate recordings get into distribution, they can show up virtually anywhere. There are some red flags you can look for. The most obvious relate to the display of the copyright symbols (small case "c" and "p" usually in a circle ©) somewhere on the packaging or disc. While not definitive, the lack of these symbols, particularly on domestic product, should raise suspicion.

If the compilation in question is made up mostly of recent material, and is not an import, you may be asked to sign some type of agreement in order to purchase the disc. If the material on the disc is properly licensed, licensing fees should be included in the price. This allows you to use the disc as part of your DJ activities, but you will probably have to give your word, in writing, that you will not resell it.

Before you sign any agreement, read the small print. Whether it is stated or not, find out who has obtained permission and authorization to use the songs on the recording and who is responsible for paying the license fees, or other applicable fees, on the songs used.

If you are responsible for paying the license fees, be certain to find out how much they are and who you pay them to. Failure for you to pay the licensing fees in a timely manner could create a very uncomfortable situation, to say the least.

## Speak your mind

While it may appear the DJ industry is at a stalemate with the record industry over the issue of duplicating recorded material, the door is open for change. Before other DJs end up facing fines or jail terms for violating laws they may or may not even know exist, let's offer the RIAA the benefit of knowing the consensus of opinion. Let us know how you feel about this matter. **Do you feel DJs in the U.S. should be allowed to freely record their own CD and cassette compilations? Would you be willing to pay a fair and equitable licensing fee for the freedom to do so?** Possibly you think things are best as they are, if so, let us know. Or maybe you have another possible solution to this problem. One thing seems for sure, it does not appear the situation is about to go away.

***Send your comments to: Mobile Beat, The DJ Magazine, P.O. Box 309, East Rochester, New York 14445. Fax 716-385-3637, or e-mail MobileBeat @ AOL.COM. Your comments may be reprinted in "Feedback," and forwarded to the RIAA. (Anonymity respected)***


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The headphone jack is LOUD! Twice the power of other mixers. I can finally hear what I'm cueing instead of what I'm playing. It cranks!

*"Many mixers do fine getting you from points A to B, but others, like sportscars, do it with a special kind of style and flair . . . this one's got the top down and it's ready to cruise. It is possibly the cleanest sounding DJ sampler to date."*
*Mobile Beat, February/March 1994*

8 seconds of 16 bit 96 kHz sampling time (better than any keyboard), means I can loop any phrase (no matter what the tempo), and no one can tell the difference. It's 100% fresh!

The dual stuttering digital sample lets me sample, echo, delay, and loop any EQ'd input of the mixer, then separately re-EQ it. A karaoke jock's dream!

This year, I gave up turntables and mostaccioli. I switched the phono inputs to extra line inputs. Very smart!

With individual EQ's on every channel, my wireless and hardwired mics finally sound the same. YES!

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# Feedback

## Ballroom Mania

What a pleasure to finally see an article on ballroom dancing (May 1995). I was beginning to think I and my seven colleagues of northeastern New Jersey are the only ballroom DJs in the country.

In the last issue, the author of the Ballroom Dancing article, Neil Howard, groups all levels of ballroom dancers together. I, however, see three levels: Competition, studio (formal), and social. Competition dancers spend big bucks on lessons, shoes, and fancy clothing. They don't want to hear jokes, or see lots of flashy lights. They take their dancing, music, and floor quality very seriously. They rarely look like they are having fun.

Studio dancers spend a fair amount on lessons, but most of them wear ordinary clothing and dancers shoes. They take their dancing, the floor, and the music seriously, but they have a bit more fun than competition dancers. Lights and jokes aren't necessary.

Social ballroom dancers are different. They are less skillful, less critical, and their clothing is about the same as a studio dancer's. You usually find them at places serving alcohol. They are relaxed, and simply out for a good time.

Competition and studio dancers don't have to be told what the dance is. Neither do social dancers if the beat is strong and unambiguous. It's clear from Howard's comment and song list, especially the rhumbas, cha chas and sambas, why he announces the dance type — He plays for social dancers. He plays American versions of Latin dances and the beats are ambiguous mixtures of two dances. For example, I dance a rhumba, not cha cha, to the Drifters' version of *Under The Boardwalk*. Madonna's *La Isla Bonita* can be mistaken for a disco, instead of a samba. And the Bee Gees' *How Deep Is Your Love* sounds as much like a hustle as a rhumba. If Howard played Latin music by the bands listed below, or by authentic Latin bands, he would not have to announce the dance types.

The best music for studio dancers is performed by generally obscure European bands (Hugo Strasser, Gunter Noris, Ross Mitchell, Tony Evans, Sydney Thompson, Ambros Seelos) and Claude Blouin of Canada. Their albums are available usually only from com-

## Feedback On-Line

**Mobile Beat welcomes your comments and opinions**
**Write: Mobile Beat, P.O. Box 309, East Rochester, NY 14445-0309**
**Fax 716•385•3637 or**
**E-mail: MobileBeat@AOL.COM**

### Rink Think

I've been a DJ for eight years and Mobile Beat always gives me fresh ideas. I especially enjoy Maxwell's "PSWCDT!" column, and I refer to it frequently.

I work at a roller skating rink. I've found this to be a great gig for testing songs (which work and which don't) and prospecting for clients (the owner doesn't mind — after all, she gets a professional DJ instead of some Metalhead kid). As I'm sure there are other *Mobile Beat* readers who spin in rinks, I'd like to find out what other rink DJs do that work for their crowds!

*Bren Lafferty, East Freetown, MA*

### Handy Work

In response to the letter by Robert Hand regarding the lyrics of some songs: It is often hard to find "clean" versions of songs. If you can't find a clean version at any local stores you should check to see if the song is available through one of the subscription services available to DJs such as PowerTrax or Promo Only. I'm pretty sure they only release versions edited for airplay.

If you really feel that you need to play a song with questionable lyrics you could use the line/phono switch to do sort of a transforming effect by switching it back and forth. This sometimes is enough to break it up to make it unnoticeable. If you have a good sampler you could also try to play a sample over it to drown out anything that may be offensive.

In most circumstances I have found it just as easy to explain that the song is offensive to others or that it is not allowed to be played. This usually seems to be enough.

*Mike Hennon, Dance Traxx Pro DJ Service, New Castle, PA*

panies specializing in ballroom music, and at inflated prices. (Many ballroom competitions have vendors who sell ballroom music, with provisions for listening before buying.) The music is in strict tempo, right from the beginning to end, and usually is instrumental. (Serious dancers believe that song with vocals in general have less even tempo.) Most of the bands listed above are all full orchestras, with powerful exciting beats and the proper tempos for serious dancers.

*Raymond Kostanty, Wood-Ridge, NJ*

### Keep it clean

In response to Robert Hand's letter from the February/March '95 issue, I struggle with today's music, trying to find the best, most danceable and motivating tunes. I draw the line with "rude, crude, lewd, or disgusting" songs. I believe that, when all is said and done, if a DJ plays a great mix of great songs, that don't have offensive lyrics, most people will have a super time and will forget about the one or two songs not played due to content.

I explain my stance up front with my customers. I have earned a lot of respect for this conviction. Some people may call it self-imposed censorship. I call it being selective. I have yet to get any


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complaints during my seven years of DJing.

*Tom Matteson, Luray, VA*

## It is what it is

In reference to "Not Seger Again," (April/May issue ) any survey-based research is limited to the data received. Research can be 'area tainted' if more surveys are returned from one location than another.

My most requested song is "The Electric Boogie" also, but before its release, the most requested song was "Celebration" by Kool & The Gang. Then "Old Time Rock & Roll" became the most requested. These three songs have always been the top 10 requested songs in my area.

The Top 200 is great, a fantastic marketing tool. None of my clients have ever questioned its authenticity. It is simply the best available nationwide research on music played by mobile DJs.

As for which artist and what song will be No. 1, I really don't care. Mobile Beat has done an awesome job and the Top 200 remains an effective marketing tool, and that I do care about.

*Craig Taylor, C&T DJ Service, Middletown, MD*

## Hey advertisers... what about us?

If your company is using a 1-800 number, and you do not advertise your local number as well, you might be missing out on some very good Canadian sales, since most 1-800 numbers in the United States don't work in Canada.

If Canadians are willing to pay the dollar difference, shipping costs, duties (and the phone call), surely U.S. companies would like the extra business and should make the extra effort to provide a phone number Canadian's can use.

*Stan The Music Man, Stan Minoque, Ontario, Canada*

## Can I have this dance?

Here in the San Fransisco Bay Area, the new "Electric Slide" (Mobile Beat, March 1995) is known as the "Power Jam", performed to Michael Jackson's "Jamin'" on the pop side and Toby Keith's "A Little Less Talk and a Lot More Action" in country clubs. For the past couple of years, I've taught this dance in my country line dance classes with moderate success. Most students find it somewhat challenging to assimilate, precluding me from including it in DJ presentations.

Also, referencing DJ Mal Monroe's "Tush Push" song suggestions, in the Bay Area, John Michael Montgomery's "Be My Baby Tonight," Garth Brook's "Ain't Goin' Down 'til the Sun Comes Up," and Carlene Carter's "Every Little Thing" score big for the Jim Ferro-choreographed dance. The Tractor's "Baby Likes To Rock It" is employed for the "Berlin Boogie" and "Rock It" with George Strait's "Fireman" the tune for an intricate 96-step dance called — you guessed it — "The Fireman."

*Mike Ficher, Dance Express, San Mateo, CA*

## I'd like to thank the academy

I owe *Mobile Beat* the success of my newly started DJ service. Without your magazine I would have been bagging groceries, like every other 17-year-old here in my small town. But now I have the ultimate part-time job. Without your articles, play lists, and the wealth of respectable advertisers I would not be having such a good time.

*Kemal Canlar, Millis, MA*

*Tips N Topics for your small business*

# It's not Disney, but they're working on it

*By Mike Buonaccorso*

With a computer and a modem, you can now get federal tax forms and information online via **FedWorld**, a service that provides free public access to federal government information.

Through FedWorld, you can access Internal Revenue Information Serviced (IRIS) bulletin board to download and print forms, publications, and monthly newsletters. Once printed, online tax forms can be filled in and mailed just like standard forms. This means instant access to forms and information that previously would have taken days or weeks to receive.

FedWorld can be dialed direct by setting modem parity to none, data bits to 8, stop bit to 1, terminal emulation to ANSI, duplex to full, and communication software to dial (703) 321-8020. FedWorld is also available over the Internet by setting the telnet to ftp.fedworld.gov (192.239.92.205).

Technical questions regarding FedWorld and IRIS can be directed to the FedWorld helpdesk, 24 hours a day, at (703) 487-4608.

## Creating successful brochures

Would you like some techniques, based on research, that will help you create successful brochures? Here are seven:

• Use a single visual on the cover. Research shows that one large photo works better than several small ones.

• Place the cover headline below the photo or illustration. You'll get about 10 percent more readership. *Tip:* Treat the cover like an ad.

• Try giving your headlines news appeal. More than 21 percent of readers recall headlines that contain news. *Example:* "Nine out of 10 brides are happier when they book us." Just be sure the "news" is true.

• Consider using quotes. Their use in headlines, subheads, text, or call-outs can generate up to 28 percent more recall.

• Provide plenty of information. One of the main complaints from readers is that brochures fail to provide enough facts and data needed to make an informed decision.

• Try a Q & A approach. Questions and answers help to acknowledge and overcome sales resistance.

• Use captions and place them under photos. Next to something on the cover, captions are the best-read item in a brochure. And readers expect to see them under photos.

*Source: Communications Briefings*

## Lassie's greatest hits

Had one of those shows lately when you felt it had "gone to the dogs"? Or maybe you have a veterinarian's Christmas party booked. Either way you can now have all the music you need on a single source: "Doggone Country... All Time Favorite Country Songs about Dogs." Merged together are unique, vintage country/bluegrass songs from as far back as the 1920s, along with more recent recordings. The results are an eclectic array of material gathered from outstanding artists, including "I Found My Best Friend In The Dog Pound" by Burl Ives, and the legendary "Where Has My Little Dog Gone" by the Hoosier Hot Shots. This is one of those discs you may never use, but if the rare opportunity came up where you could use it once, your clients would never forget it. Available through CMH Records, PO Box 39439, Los Angeles, Calif. 90039; (213) 663-8073.

## The secret formula to a well-rested DJ

You got in last night at 4 a.m. from a gig and the alarm rings at 7 a.m. for the daytime job. Now, if you normally go to bed at midnight and you go to bed at 8 p.m. tonight you'll be back even, right? Wrong... in the first place, you know there's no way you're going to bed without watching "Home Improvement." Fear not! According to June Fry, director of the Sleep Disorder Center at the Medical College of Pennsylvania, you actually need only one-third of the sleep you lost to restore your body's sleep quotient. The catch is, you must compensate for sleep loss ASAP. So, if you are continuing to overextend yourself, this formula fails.

# Perks, Shows, Association News and our next D/J cover.

### Top 200 on CD... what do you think?

Mobile Beat's Top 200 is the hottest chart of songs played by mobile DJs. Would you be interested in having a multi-CD box set of the Top 200 DJ hits, digitally remastered? Let our R&D dept. know - Call 800-TMC-SOUND!

### Free sampler CD+G

Pocket Songs is offering a free SCREEN TRACKS sampler CD+G disc to Mobile Beat readers. To get yours, clip, complete and send the coupon in the last issue (April/May) or send your business card with your name, address, city, state and zip code to Screen Tracks, 50 Executive Blvd. Elmsford, N.Y. 10523-1325. Request the Screen Tracks sampler as seen in Mobile Beat!

### Photo finish 1995

It's tradition that the cover of our annual D/J (December/January) issue features photographs of Mobile Beat readers. If you'd like to be on this year's cover, send your photo in now! You'll have the best chances of getting chosen if it's a good, crisp, high quality color photo and you are performing (as opposed to posing). Action is good, funny is better! Get your best photo in by September 22, 1995.

### $100,000 recording contract offered

Karaoke America and Speedway Records have launched The Fast Track To Fame karaoke contest with a recording contract as the grand prize. The contest is looking for singers to provide lead vocals for "Racetrack Songs," a niche that is gaining popularity among NASCAR racing fans. For an info pack and list of KA affiliates, call: Fast Track To Fame: 910-760-1380.

### Two big events for club/bar

Nightclub & Bar Expositions for club, tavern and bar professionals offer a packed exhibit hall with the latest products and services plus promotions and marketing seminars by leading experts and consultants. This Summer's event, set for June 25-27 at the Stouffer Waverly/ Cobb Galleria in Atlanta, Ga. promises to deliver all this plus new events for DJs such as a seminar on DJs and dance music, and a National DJ Spin-off, sponsored by the Dixie Dance Kings. Look for Mobile Beat at booth #449. For further information, call 800-247-3881.

ON TAP, also dedicated to the nightclub, bar and hospitality industries, will be held October 22-24 at the Convention Center in Atlantic City, N.J. Peter Yakalis, show manager, says, "Bars, nightclubs and taverns are constantly upgrading to gain a competetive edge... this makes this trade show an extremely valuable source of new ideas and resources." Over 150 exhibitors are expected, showcasing sound and lighting gear as well as bar equipment, food, beverages and other related products. ON TAP will include a three-day conference program with 25 seminars by leading educators, writers, and industry professionals. For more information, call 800-829-3976.

### Online Update:

A growing number of DJs have waxed up their internet surfboards and caught a wave on the info-superhighway (see "Track One," page 6, this issue). If you are among the growing number of spinners in hyperspace, join us! Check out these electronic DJ gathering places:

| SERVICE | LOCATION/ADDRESS | SECTION/THREAD |
|---|---|---|
| USENET | ALT.MUSIC.MAKERS.DJ | NEWSGROUP |
| USENET | ALT.MUSIC.DANCE | NEWSGROUP |
| USENET | ALT.RAVE | NEWSGROUP |
| USENET | ALT.TECHNO | NEWSGROUP |
| USENET | ALT.RAP | NEWSGROUP |
| USENET | ALT. KARAOKE | NEWSGROUP |
| USENET | ALT. WEDDINGS | NEWSGROUP |
| USENET | SOC. WEDDINGS | NEWSGROUP |
| CompuServe | MUSIC INDUSTRY FORUM | DJs/RADIO, TRAX Entertainment! |
| AMERICA ONLINE | MUSIC MESSAGE CENTER | RAP, FUNK & SOUL/ ALTERNATIVE |
| TRAXnet | SCBBS.COM | DJs, PRODUCERS, ARTISTS |
| DANCENET | BBS: 410.235.5708 | DJs, RECORD POOLS, LABELS |
| e*pro | BBS: 408.971.3776 | DJs, RECORD POOLS, LABELS |
| DELPHI | CUSTOM FORUM 410 | DISC JOCKEY FORUM |
| E-Mail | MobileBeat @AOL.COM | Mobile Beat: The DJ Magazine |

### CT. DJs setting standards

The Connecticut Professional Disc Jockey Asscociation is looking to hook up with other pros to discuss common problems and share ideas. According to CPDA president, Mark R. Richard, "The association was formed by DJs to improve the quality of DJ entertainment and maintain the highest standards of professionalism and integrity." While requirements for membership specify a minimum of five years experience, the association distributes a free newsletter to over 200 member and non-member DJs statewide. The monthly newsletter is a mix of association activities, with tips and hints of interest to all. For more information on CPDA membership, call 203-528-4869.

### WMC 10 gathers good turnout, great weather

Indicators are the 10th annual Winter Music Conference (March), at The Fontainebleau in Miami Beach, was among the most successful to date. A high point was the artists' panel which was best attended, most intelligent and long, at nearly two hours. Moderated by Bruce Carbone of Mercury Records, the panel covered production deals, fashion choices and manager/agent/artist relations. Artists on the panel included Barbara Tucker, Crystal Waters, Living Joy, Staxx Of Joy, and Billie Ray Martin. Winners of Dance Music Awards included: Davey Dee-Best Promoter at Major Label (Arista), Real McCoy-Best Hi-NRG 12", Craig Mack-Best Rap 12", La Babyface-Best Producer (Courtesy-TRAXnet BBS).

### Superbowl TExpo

With both NFL teams on the sidelines, Texas DJs found Superbowl Sunday perfect for a DJ Expo! So the Greater Houston Area Mobile Association staged DJ Expo '95. The event, which attracted spinners statewide, was held at LD Systems facility, Houston. Factory reps showed off all types of gear from foggers to intelligent lighting, to sound systems. DJs who made it a day picked up free prizes including a F-100 fogger, an Audio Technica wireless mic, a Numark mixer, a mirror ball kit and a LP roadcase. GHAMMA is planning another DJ Expo for this fall. For information on GHAMMA call 713-869-6100 or 713-568-2057.

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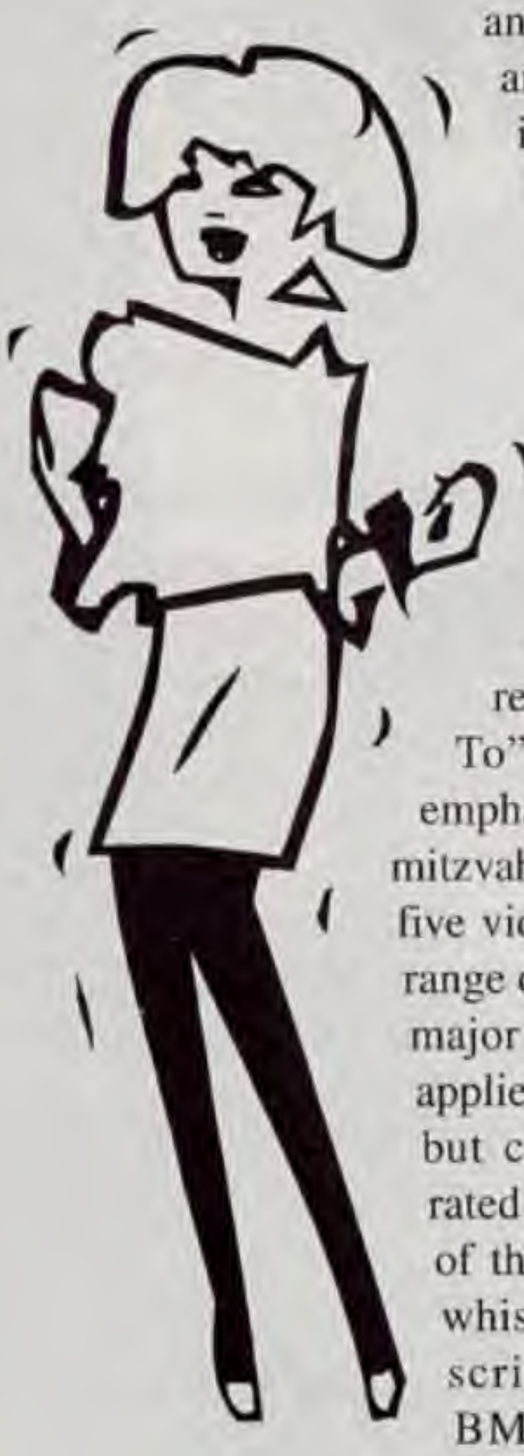
# Continuing Ed. for DJs

How-To videos from BMP emphasize Bar and Bat Mitzvahs, but basics apply to any big event

What's a major mobile entertainment production? How about this setup for a weekend booking: two DJs, one MC, seven party dancers with stage costuming, a three-tier stage with two multi-color lit dance cages, a six-color computer message board, a neon request and dedication board, a deluxe overhead light show with fog and 1,000 props and give-a-ways. Much of it may seem extensive for a DJ working in Casper, Wyoming, but by seeing what goes into a major show, you can take any or all the pieces and work them in as it fits in your market.



BMP Productions, previously best known for their DJ specialty CDs, has recently entered the video market with their release of the "How To" series, with the emphasis on bar and bat mitzvah productions. The five videos cover the full range of what goes into a major DJ production as applied to a bar mitzvah, but could be incorporated in any type event of this magnitude. The whistles-and-bells description above is BMP's Showcase Package, and it's the most pricey of five packages the company offers. The Standard Package offers your basic DJ/MC with sound and lighting, but you get the idea from the videos how to get from Level One to Level Five.

## Roll The Tape

The videos are meant for instruction. If you want to expand into the lucrative bar/bat mitzvah market, you must be familiar with the traditional religious ceremonies to be the host. Each aspect of the event, from the planning stage to the grand finale, is covered in detail in CDs No. 1 and 3, the "Basic" and "Full" production videos, with a helpful packet of sample planning sheets, correspondence letters, and contracts included. Video #5 is the actual promotional "Party Demo" video used by the company to solicit business, and should not be mistaken for a video of instructions on making a demo tape.

That leaves two remaining videos in the series, # 2 "The Contest Video" and # 4 "The Party Dances Video." Contests and dances are generic and common when using at any event, so there is really no bar/bat mitzvah connection in these tapes. You may or may not be familiar with any

The video makes great use of a split screen presentation of the dance steps with the steps being presented simultaneously from a front view and from a rear view, the latter as you would actually be dancing it.

or all of the 15 games presented here, but either way it's a great opportunity to pick up tips on how to run smooth audience participation events. Speaking of audience participation, every party host should be on top of the most popular dance steps. That's what disc # 4 is all about, with 15 of the dances that get a party moving. The video makes great use of a split screen presentation of the dance steps, with the steps being presented simultaneously from a front view and a rear view, the latter as you would actually be dancing it. If you can keep your eyes on the dance steps and off the anatomy of the dancer you might actually learn something.

## Bonus! More Party CD releases

On to the subject of music, and what BMP Party CDs are. The first thing that stands out is the fact that you know the creator has a DJ's mindset and thought these discs out for mobile use. At that point, you see the big picture. BMP has mastered the art of simulating the sound of live entertainment, not the recording as it sounds on the radio. For example: Take just about any original big band recording. Outside of generally poor quality, you will find virtually any recording of the same song done in the last 10 years to excel in danceable use. The same is true when applied to many other standards and even more recent hits. When recorded as though playing for a live dancing audience, an arrangement takes new life — a big plus for DJ use. (Important! Don't confuse these arrangements with "live" versions.) At this point the original artist's version is no longer of primary importance. A "dance party" arrangement can hit a higher level of danceability but it is essential to use the best possible vocalists and musicians to obtain these results. Anything less will sound like discs you're likely to find in the cutout bin of your local record store. BMP's latest discs, "The Complete Miscellaneous Party CD," and "The Complete Party Medley CD" are continued examples of these successful combinations.

*-Mike Buonaccorso*

DJs around the world enthusiastically embraced the creative possibilities provided by Denon's DN-2000F Double CD Player. In fact, you made it the industry standard. Now, Denon has redefined the standard with the DN-2000F MkII.

The new "MkII" offers you all the great features of the original, like Cue-to-Music, Instant Start, Pitch Bend, and great Denon sound quality. But we've added terrific new features to help you work more efficiently and creatively, like wide-angle, Supertwist LCD displays that also show you pitch changes with 0.1% accuracy. In addition, we've added dual pitch ranges of ±8% *and* super-fine ±4%, to give you tight, precise control.

To minimize set-up time, the MkII lets you store programmable feature pre-sets in permanent memory. And we didn't forget the little things, like a power switch guard and a longer remote cable.

If you want to *set* the standard, you should *use* the standard.

Denon's *new* standard. The DN-2000F MkII.

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# It's Hot

## Denon DN-2000 gets even hotter

Denon has pumped the features and performance of its DN-2000F with their new DF-2000F MKII. Their latest handiwork features an improved LCD display that's back lit for increased readability. A new power switch guard prevents accidental shut down caused by inadvertently pressing the power switch during playback. The unit also features non-volatile memory for storage of programmable presets. Programmed settings remain in memory even after the DN-2000F MKII has been unplugged for several days. Other new items include auto-close CD trays, improved pitch control, and longer remote cable.

*Denon Electronics, 222 New Ro Parsippany, NJ 07054; 201•575•7810*

## Hands-free wireless microphone system from Shure

Shure's new Headset™ wireless microphone system combines high-quality sound with the convenience of hands-free and wireless operation. The system features Shure's new WH10 headset microphone with a unique headband that rests over the user's ears for added comfort. An elastic band holds the mic in place during use. Complete system includes Shure's T1G body-pack transmitter and T4V receiver with balanced XLR and unbalanced 1/4-inch outputs.

*Shure Brothers, Inc., 222 Hartrey Ave. Evanston IL 60202-3696; 800•25•SHURE*

## Dual transport 200-CD jukebox from Denon

Denon's revolutionary DN1400F profession changer features two separate transports and disc capacity. The unit's dual-transport s provides shuttle playback between both tran for continuous listening. Both transports ca be played simultaneously for monitoring an ing or played separately for disc li applications. The DN1400F also features an EBU digital output and computer control v rial RS-232C and SCSI-2 interfaces. Up changers may be daisy-chained for control f single PC. $4,000 MSRP.

*Denon Electronics, 222 New Road Parsippa 07054; 201•575•7810*

## Celestion introduces MK2 version of SR1 and SR3 drivers

Celestion has recently announced its new MK2 version driver for their SR1 and SR3 compact, full-range sound reinforcement speaker systems. The new driver offers increased output efficiency and higher power handling thanks to its unique "Flexirol" roll surround. The SR1 MK2 and SR3 MK2 cabinets can be flexibly mounted and are molded from reinforced polymer for touch, durable and weather-resistant performance.

*Celestion Industries, Inc., 89 Doug Brown Way Holliston, MA 07146; 508•429•6706*

## New Flowerspot™ from Ness

The Flowerspot™ is a lightweight, multibeam projector. This budget-priced unit produces an exciting visual effect when several fixtures are grouped together and chased with a lighting controller. The unit projects a non-rotating white beam which can be colored with gels for colorful effects. The Flowerspot™ weighs just 4 lbs., and comes complete with lamp, bracket and cable with plug — ready to use. The extruded aluminum housing is finished in black. MSRP $89.

*Ness, 111 S. State St. Hackensack, NJ 07601; 201•646•9522*


# DON'T TRASH YOUR CD'$! As Seen On TV

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Michael Buonaccorso, ***Mobile Beat Magazine***

"CD 2000™. . . is very versatile. If you want a one-step product . . . it's the best bet."
Ken Pohlmann, ***Stereo Review Magazine***

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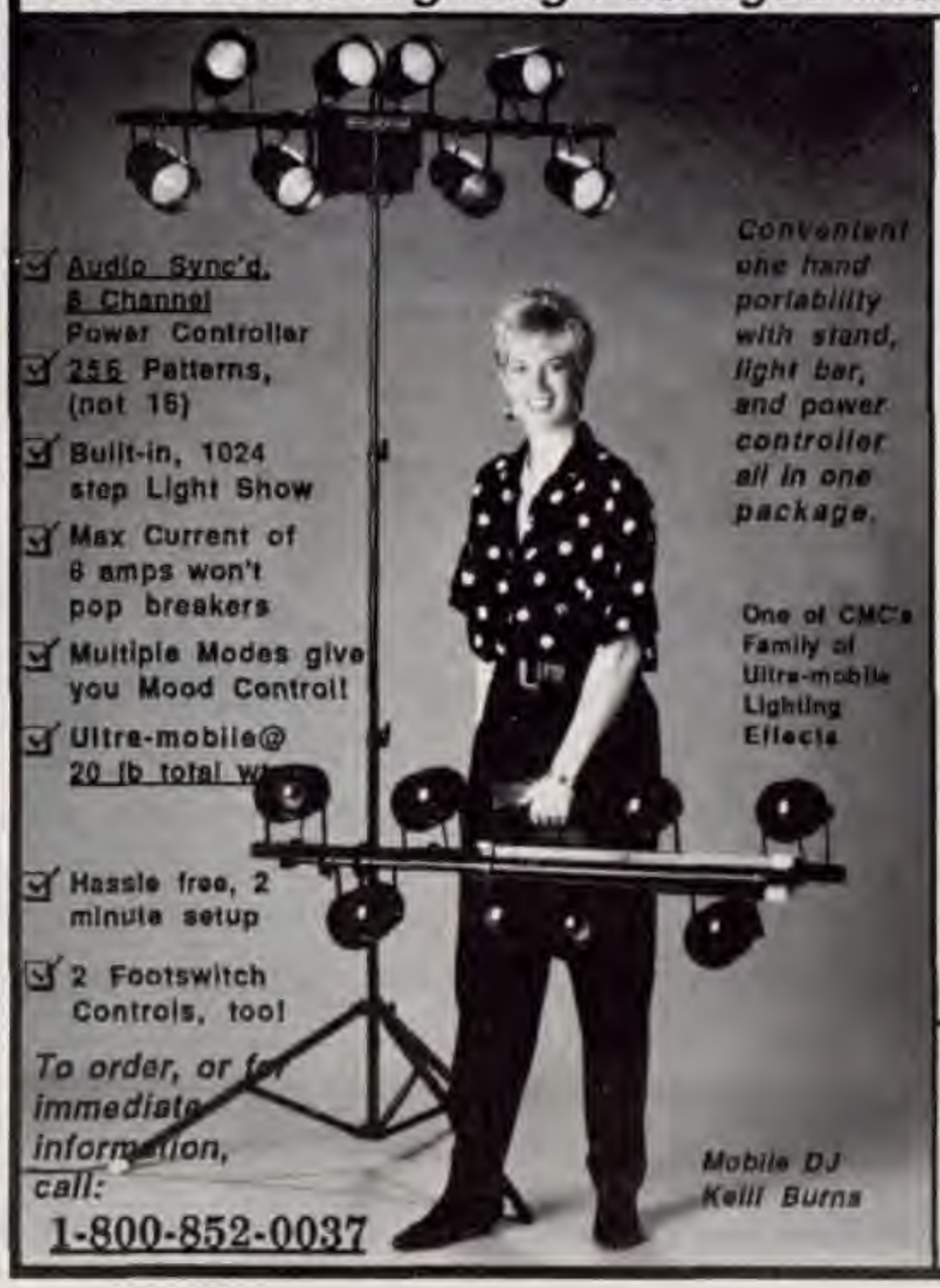
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*QSC Audio Products, Inc., 1675 MacArthur Blvd. Costa Mesa, CA 92626-1468; 714•754•6175*

## Klipsch unveils two C-Series loudspeakers

Klipsch Professional has recently introduced two new C-Series loudspeakers, the KP-2000-C and KP-1000-C-SW-X. The full-range KP-2000-C is ideal for small to medium venues and may be used in conjunction with the KP-1000-C-SW-X (as shown in photo) for enhanced bass response. The KP-2000-C utilizes a 12-inch woofer and 1.5-inch compression driver. The KP-1000-C-SW-X employs a 15-inch woofer and built-in crossover in a ported enclosure. A built-in stand socket allows the KP-2000-C to be mounted directly above the woofer.
*Klipsch Professional, 149 N. Industrial Park Road, Hope, AR 71801; 616•695•5948*

## New budget-priced mixer from Audio-Technica

The ATUS AM150 is a two-channel stereo mixer capable of mixing two phono and two line-level stereo sources. This tabletop unit features switchable source monitoring with level control and headphone jack, crossfader and XLR-type DJ mic input--a 1/4-inch phone mic jack is also provided on the rear panel. The mic section also offers a talkover switch and rotary tone control. For input and output level balancing, the AM150 also features separate sliders controls for channels 1 and 2, and a rotary master volume control. Priced at $149.95, the AM150 is the perfect entry level mixer for first-time DJs and home mixing enthusiasts.

*Audio-Technica U.S., Inc. 1221 Commerce Drive*
*Stow, Ohio 44224 ; 216•686•2600*

## EASY PATCH from Neutrik takes headache out of equipment patching

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*Neutrik USA, 195 Lehigh Ave*
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# The Scoop

# Ecler DS84

The DS84 is a desktop outboard digital sampler offering eight-second record time and true CD-quality playback. This compact single stereo channel unit measures just 2-1/2" x 6-1/4" x 5-1/4" (HxWxD) and weighs 3.3 lbs. The suggested retail price for DS84 is $480 but expect it to have a street value of about $450.

*By Henry Collins*

## Up close and personal

The DS84 is designed to provide outboard sampling and playback of program material through the mixer's effects loop. This is the preferred application for the unit since it doesn't offer program monitoring or signal pass-through facilities. The unit may also be used with mixers featuring RECORD jacks but this seriously limits the unit's value in live mixing/sampling applications. A signal pass-through option would be a highly desirable feature on this unit for inline, single channel sampling.

Front panel controls and features on the DS84 include input gain and output level controls, play start/end, pitch, mode switch, memory bank selector and assign buttons and start/stop pushbuttons for sampler record and playback functions. Quality components and cosmetics were used throughtout — this was not another "me too, wanna be knock off."

## Kick butt sampling

The DS84, much to my surprise, is one of the cleanest sounding DJ samplers that I have encountered to date. I could not decern any perceivable difference in sound quality between the original program and the sampled version. Sampling was straightforward and userfriendly. A single mode switch toggles Record, Single and Repeat playback functions. A separate pushbutton triggers record and playback start/stop while a second button halts sampler playback in the Repeat mode.

Two features that distinguish the DS84 as a "kick butt" sampler are the Play Start/End control and the unit's seamless looping capability. With the Play Start/End control you are able to shift the start and end points of a sampled selection. When used interactively in the Repeat playback mode, along with the pitch control, I was able to create some rather unique and interesting sound effects. Some of the sounds and effects I was able to achieve would normally require a sampling keyboard like Kurzweil's K2000.

The DS84's looping capabilities are very impressive. Recycling between loop is virtually instantenous. By varying the pitch and start/end controls during repeat play, you can create a wide range of stutter, scratch, and echo effects with very little effort. The variety of mixing effects that could be achieved seems limitless, offering a whole new sound palette to experiment with.

## On the down side

The DS84 offers no monitoring capabilities which limits its use to mixers with send and return effects loops. Since the DS84 has no "dry out" facility for passing audio through without sampling, there is no convenient way to use the unit for inline sampling.

Another small shortcoming of the DS84 was start/stop triggering in the record mode. When the start button is engaged in the record mode, the unit records the full 2, 4, or 8 seconds. However, you can get around this by simply flipping the mode switch to playback when you want to halt recording.

## On the postive tip

The DS84 is the perfect sampling upgrade to any effects loop mixer. I was very impressed by the unit's sound quality thanks to its 12-bit ADPCM technology. Hip hop and scratch mix DJs are going to freak when they see and hear some of the sampling effects they can produce with this sampler. The DS84 eight-second outboard digital sampler is certainly a unit worthy of serious consideration.

Jesse DeLaPena

DJ

Elbo Room, Chicago

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# What to play when asked to serve those who served their country!

A good knowledge of music prior to 1955 is essential for weddings, retirement parties and WWII reunions!

By Jay Maxwell

If you have been a mobile disc jockey for even a short time, you know there are many intangible rewards associated with playing music people want to dance to. These rewards cannot always be taken to the bank and deposited, but they make what we do more enjoyable and motivate us to continue being a DJ.

One such reward comes from being able to play music for a group of people who served together defending our freedoms. For the people who fought together, the bonds formed can never be broken. For veterans of WWII, these ties have now lasted 50 years or more. A reunion for these people is a special event, indeed.

WWII reunions (for example, for those who served together on a particular ship) may take place every year or once every five years. From my experience, they usually hold the event in a different city each time. Though this means you probably won't get a call back for the next one, you can still take steps to guarantee that you're in the running for these jobs. Begin by establishing good relations with area hotels and make them aware of your qualifications for handling such an event. Most reunions book the location first, DJ second. You can further introduce yourself to this market by sending a flyer to all American Legion Halls and VFW posts in your area.

## The music

To DJ a reunion of this nature, understand that the guests will be from all over the United States, and possibly further. These are often times two-night affairs. The first night there will be dominated by speeches, especially during the meal, so you probably won't be required to supply much dinner music.

After the meal, start the dancing with a slow ballad. A good crowd pleaser, to set the tone for the rest of the evening, is "Sentimental Journey" by Les Brown, later picking up the pace with some Glenn Miller and Benny Goodman. You need not limit yourself to Big Band music. If you need a good filler between the meal and dance time, I suggest "Sing, Sing, Sing" by Tommy Dorsey. It's upbeat, and due to exposure in numerous movies and TV commercials, very familiar. It's also quite danceable...for those who really remember the steps. There are many appropriate songs from other eras as well.

The second evening will usually be more formal and the dancing will probably last only one or two hours. If only one night is scheduled, after the meal, speeches, slides, and presentations will last between 30 minutes and two hours. Fortunately, most of these people take dancing seriously and won't be sitting in their chairs all night.

Knowing what to play is the success of any gig. Make sure you bring a Big Band compilation, such as the GRP All-Stars' "In A Digital Mood" featuring digital rerecordings of Glenn Miller's greatest hits, the Rhino Record's "Sentimental Journey" series (four CDs that span from 1942-1959), Patsy Cline's greatest hits, and Nat King Cole's Greatest Hits. A sprinkling of Sock Hop music like Elvis and Jerry Lee Lewis may also be appropriate.

As for lighting, leave your spectacular effects in their boxes at home. Just bring the basics, the mirror ball and either flood lights or par cans.

WWII reunions are both enjoyable and rewarding, besides being a nice break from the ordinary gig. A guest, from one of these reunions once told me that he hadn't danced and had such a good time in over 25 years.

## P.S.W.C.D.T. from the 1940s to the '90s

***The Best of The Big Bands and More!***

| | Artist | Song Title |
|---|---|---|
| 1. | Glenn Miller | *In The Mood* |
| 2. | Benny Goodman | *Stardust* |
| 3. | Patti Page | *Tennessee Waltz* |
| 4. | Patsy Cline | *Crazy* |
| 5. | Les Brown | *Sentimental Journey* |
| 6. | Nat King Cole | *Unforgettable* |
| 7. | Sammy Kaye | *Harbour Lights* |
| 8. | Bobby Darin | *Mack The Knife* |
| 9. | Ray Price | *For The Good Times* |
| 10. | Glenn Miller | *String Of Pearls* |
| 11. | Tony Bennett | *Because Of You* |
| 12. | Johnny Mathis | *Chances Are* |
| 13. | Frank Sinatra | *New York, New York* |
| 14. | Wilbert Harrison | *Kansas City* |
| 15. | Anne Murray | *Could I Have This Dance* |
| 16. | Patsy Cline | *Sweet Dreams* |
| 17. | Glenn Miller | *Chattanooga Choo Choo* |
| 18. | Johnny Mathis | *As Time Goes By* |
| 19. | Lawrence Welk | *Beer Barrel Polka* |
| 20. | Glenn Miller | *Moonlight Serenade* |
| 21. | Kenny Rogers | *Through The Years* |
| 22. | Tony Bennett | *I Left My Heart In S. F.* |
| 23. | Glenn Miller | *Pennsylvania 6-5000* |
| 24. | Various | *Sunrise, Sunset* |
| 25. | Roger Whittaker | *Somewhere My Love* |
| 26. | Jimmy Dorsey | *Embraceable You* |
| 27. | Eddy Howard | *Anniversary Waltz* |
| 28. | Nat King Cole | *Very Thought Of You* |
| 29. | Count Basie | *One O'clock Jump* |
| 30. | Mills Brothers | *Paper Doll* |
| 31. | Frank Sinatra | *My Way* |
| 32. | The Diamonds | *The Stroll* |
| 33. | Glenn Miller | *Little Brown Jug* |
| 34. | Jimmy Dorsey | *All Of Me* |
| 35. | Barbra Streisand | *Memory* |
| 36. | Dean Martin | *That's Amore* |
| 37. | Nat King Cole | *Too Young* |
| 38. | Benny Goodman | *Stomping At The Savoy* |
| 39. | Bobby Vinton | *Blue Velvet* |
| 40. | Barbra Streisand | *The Way We Were* |

Music News

# Movie Hits, Dance Parties and more '80s and Country sets

*by Fred Sebastian*

Every so often we are fortunate enough to see the release of titles never before on CD. Early April saw the long awaited release of the soundtrack to **"Urban Cowboy."** Sought after by many DJs, it contains what has been called the best version ever of *Orange Blossom Special* by Gilley's Urban Cowboy Band. You will also find: *Nine Tonight* by Bob Seger and The Silver Bullet Band, *Cherokee Fiddle* by Johnny Lee, *Could I Have This Dance* by Anne Murray, *The Devil Went Down to Georgia* by The Charlie Daniels Band, *Lyin' Eyes* by the Eagles, and other great tunes by Jimmy Buffett, Joe Walsh, Mickey Gilley, Bonnie Raitt, Kenny Rogers, Boz Scaggs, Dan Fogelberg, and Linda Ronstadt with J.D. Souther.

Another movie soundtrack to create a stir is for **"Tank Girl."** The soundtrack received positive reviews even prior to release. The roster of artists includes many rising stars in today's rock scene such as: Veruca Salt, Hole, Portishead, Bush, L7, and Belly, as well as tracks by familiar names like Joan Jett with Paul Westerberg, Devo, and Ice-T. At press time it was not yet determined how long a run this movie would have, however, the nature of this movie seems well suited for making a lasting impression with young audiences.

## On the dancefloor

Picking the next hit in dance music is never an easy task, yet, the following CDs prove to be right on the money in offering not only current hits but also potential follow-up hits by chart-topping artists.

**"U.S. Dance Party Vol. 3"** is one of the latest arrivals of a potential hit dance track. This double CD series' reputation is to offer several club versions and feature the hottest names in dance. Here are some of the tracks included by artists that are no strangers to the top of the charts: *Hot Stuff* - DJ Miko, *Run To Me* - Double You, *Nowhere Land* - Club House Featuring Carl, *Freak Rock Till The Breakadawn* - Kurtis Blow, *Can You Feel The Love Tonight* - Harajuku, *What Goes Around Comes Around* - Abigail, *Move My Body* - Reggy O, *Keep It Up* - Sharada House Gang, *Thank God I'm A Country Boy* - Rio Bravo, and others by Box Of Laces, Netzwerk, Mo-Do, Ice MC, Sharon S, and more.

Following up the first volume released earlier this year is **"Dance Mania '95 Vol. 2."** This 22-track CD looks to be

*cont'd page 30*

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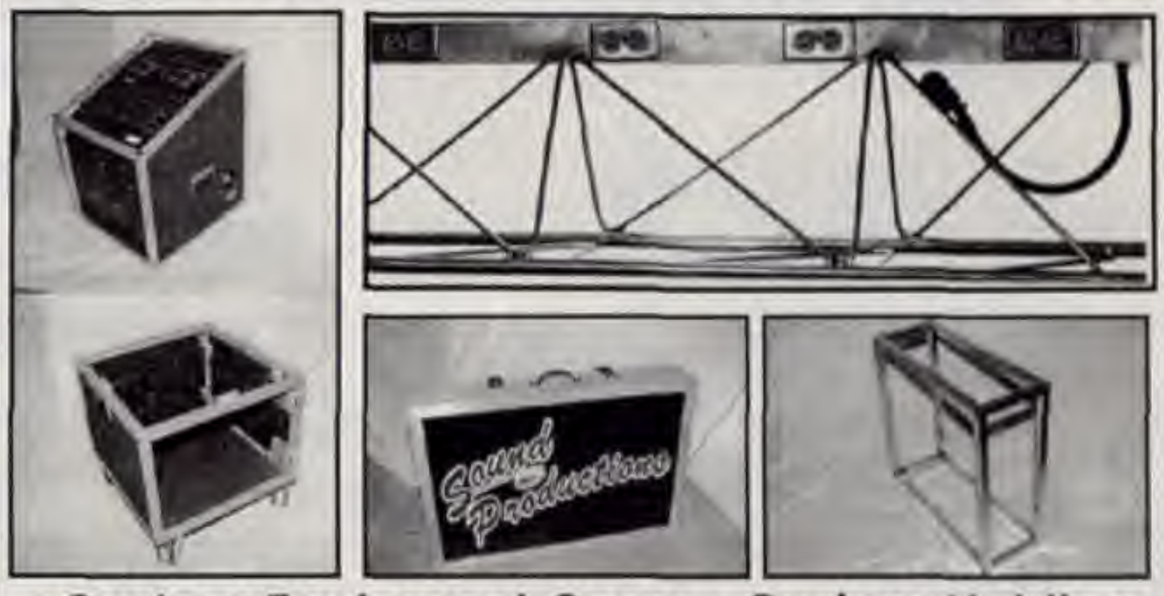

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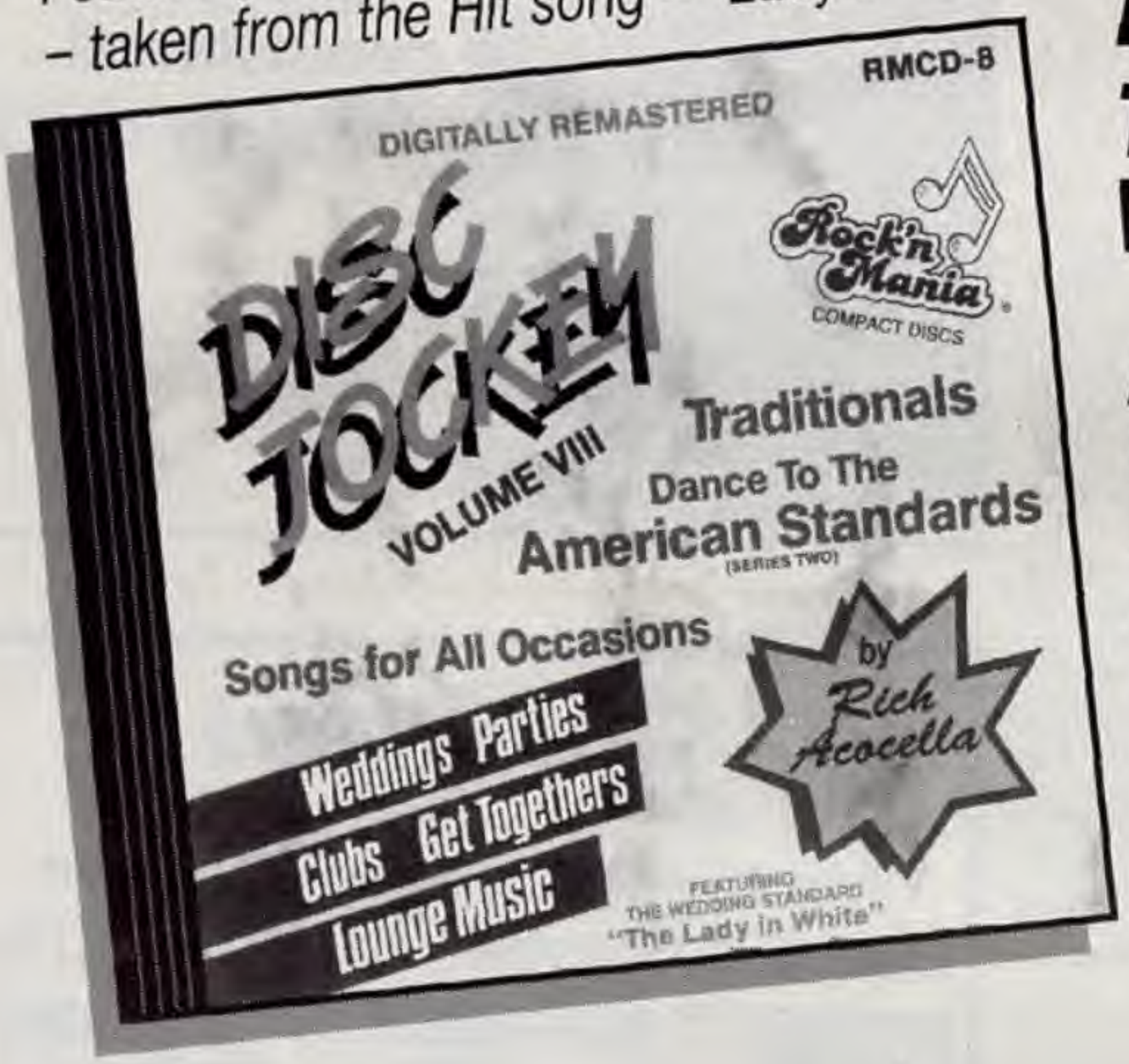


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4. **You Light Up My Life** . . . . . .3:13
5. **Cast Your Fate To The Wind** . . . .3:14
6. **Imagine** . . . . . .2:58
7. **America The Beautiful** . . . . . .2:19
8. **Love Me Tender** . . . . . .3:12
9. **Somewhere My Love** . . . . . .3:35
10. **Satin Doll** . . . . . .2:54
11. **I Just Called To Say I Love You** .4:04
12. **Dear Heart** . . . . . .2:43
13. **Mr. Bo Jangles** . . . . . .3:25
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15. **Through The Years** . . . . . .3:40

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6. *Think Twice ("X" Version)*
7. *Don't F—— Around With Love*
8. *Streakin' U.S.A.*
9. *Derby Town*
10. *Bite It*
11. *Hot Nuts*
12. *F—— Off (The Dirty Rooster)*
13. *Baby Let Me Bang Your Box*
14. *The Rotten Cock Suckers Ball*
15. *Asshole From El Paso*
16. *The Pussy Cat Song*
17. *Yo Yo*
18. *Stickball*
19. *Get Ready (French Style)*
20. *F—— Off*
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# Record Industry cooperation could help end piracy

Recent actions against individuals manufacturing or duplicating music without proper licensing rights should serve as a wakeup call to anyone thinking it as a route to easy money.

The RIAA's (Recording Industry Association of America) anti-piracy unit, along with police enforcement, conducted three separate raids, two of which involved DJ companies (who will remain nameless), one being a small company and one employing as many as 150 DJs. The result of these raids led to the confiscation of approximately 6,000 alleged illegal compact discs and a small amount of tapes. The alleged market value of the seized material was estimated at $200,000, and is said to have stopped the circulation of as many as 20 DJ compilation CDs.

At issue here is the never-ending burden a DJ has to maintain a vast music library, without going broke. Music CD compilations and duplications offer DJs the convenience of having commonly used songs all on one medium, rather than buying and carrying around numerous CDs or tapes. However, the vast majority of commonly used songs required by DJs are available on legal CDs — often you can find the songs you need on various-artist CDs sold at legitimate businesses.

Not only do the artists who created the music suffer from illegal CDs but, dealers and consumers do as well. Illegal CDs are usually sold at an exorbitant price of $30-35 for a single CD. Inevitably, legitimate DJ dealers are forced to respond in order to keep their customers from going elsewhere for their music. The bottom line is DJs buying legal music recordings are penalized for running a legitimate business.

DJs and dealers need to realize that you don't need to support the illegal product market to acquire the best song titles ever. What is required though, until the record labels become a bit more cooperative, is an effort by DJs and dealers to find the best legal alternative. The only real effort required is to determine which of the available various-artist compilations serve you best.

The record labels' actions have only contributed to the proliferation of illegal recordings. The existing requirements and process of obtaining proper licensing has been, at the very least, unconducive (if not totally uncooperative) for Mobile DJs. Another factor is label companys' practice of keeping titles in their vaults, unavailable, regardless of the consumer demand for them. The short shelf life of CDs and vinyl also contributes to the making of illegal re-mix CDs, as companies try to fill the demand for extended and club versions of popular titles. More full-length CD compilations of various artists including 12-inch club versions would address this problem.

Finally, it should be crystal clear that, second only to the mass media, the largest means of exposing the public to music (meaning sales) are Mobile and Club DJs. The inflated and overdone attention and dollars invested in currying the favor of radio stations is usually so one-sided that the potential exposure that could be gained by support of Mobile and Club DJs is lost. If record labels invested the proper energy in addressing the needs of the DJ industry as a whole the problem of unauthorized CDs would scarcely exist. Any professional DJ knows that there are enough demands in putting on a good show — we need not have the added worry of the legality of the music we play.

I believe the recent RIAA raids will have a positive result — being the signal needed to alert DJs and labels that we have mutual and not opposing interests in this matter. We will all benefit from having the best "legal" products available for DJs.-*FS*

*cont'd from p.27*

packed with many promising and primarily radio-version titles, several which are getting good exposure and response. Tracks include: *Baby Baby* - Corona, *Here I Go* - 2 Unlimited, *Old Pop In An Oak* - Rednex, *One Man In My Heart* - Human League, *Poison* - Prodigy, *Rockin' My Body* - 49ers, and *Our Radio Rocks* - PJ & Duncan AKA, *Always Something There To Remind Me* - Tin Tin Out, *Reach Up (Papa's Got A Brand New Pig Bag)* - Perfecto All Starz, and sounds by KSM, Caravan, East Side Beat, Chase, and others.

In late 1994, something happened in Europe that may well have gone unnoticed here — the highest selling various-artist compilation broke records selling nearly a million and a half copies. The honors went to "Now 29 - That's What I Call Music." This may not be a surprise to those of us who sell and are familiar with the Now series because it has always offered most of the best and current top 40 hits. Now, they're going to try and beat that record with the latest editions to the Now series, **"Now Dance '95"** and **"Now 30."** As all prior issues to the series, these are both double CDs and chock full of today's hottest hits. Though no tracks for "Now 30" were available at press time, here are some of the artists included on the "Now Dance'95" collection: N-Trance, The Real McCoy, Strike, M People, Snap, Moby, Corona, Rednex, 2 Unlimited, Whigfield, Nicki French, The Human League, Judy Cheeks, Eternal, Jon Of The Pleased Wimmin, Alex Party, Reel 2 Real, Aswad, M-Beat, R. Kelly, The Brand New Heavies, Lovestation, Greed, Mr. Roy, Carleen Anderson, Loveland, and more — 40 tracks in all.

## If the house is Rockin'...

The rain of 1980's compilations continues. One recent addition to a popular series is **"Living In Oblivion Vol. 5."** Comprised of hits and rare tracks, here's a taste of what's riding in on this tide of new wave: *Major Tom (Coming Home)* - Peter Schilling, *Promises Promises* - Naked Eyes, *Pleasure And Pain* - Divinyls, *I Wanna Be A Cowboy* - Boys Don't Cry, *Vienna* - Ultravox, *Enola Gay* - OMD, *The Promise* - When In Rome, *Love Changes Everything* - Climie Fisher, and more by Thomas Dolby, Jules Shear, China Crisis, Hipsway, Cock Robin, Bananarama, ABC, and Go West — 20 tracks in all.

On the heels of outstanding success with "The Best Rock Album In The World...Ever!" comes **"The Best Rock Album In The World...Ever! #2."** It offers more smash hits among the 40 tracks on this double CD. Here's a few: *Here I Go Again ('87 remix)* - Whitesnake, *Two Princes* - Spin Doctors, *Viva Las Vegas* - ZZ Top, *Losing My Religion* - R.E.M., *Street Life* - RoxyMusic, *We Gotta Get Out Of This Place* - The Animals, *Cum On Feel The Noise* - Slade, *Wild Thing* - The Troggs, *You Really Got Me* - The Kinks, *Feel Like Makin' Love* - Bad Company, *All The Young Dudes* - Mott The Hoople, and more by artists: Queen, Lenny Kravitz, Van Halen, Cream, Oasis, Free, Simple Minds, MeatLoaf, Joe Walsh, The Sex Pistols, Deep Purple, T. Rex, Status Quo, Thin Lizzy, Santana, Eric Clapton, U2, and more.

Another best seller in the way of classic rock is **"Rock Anthems"** which is comprised of many all-time hits that can still get most parties rocking. Some of these gems include: *Bohemian Rhapsody* - Queen, *Legs* - ZZ Top, *The House Is Rockin'* - Stevie Ray Vaughan, *Smoke On The Water* - Deep Purple, *Rockin' All*


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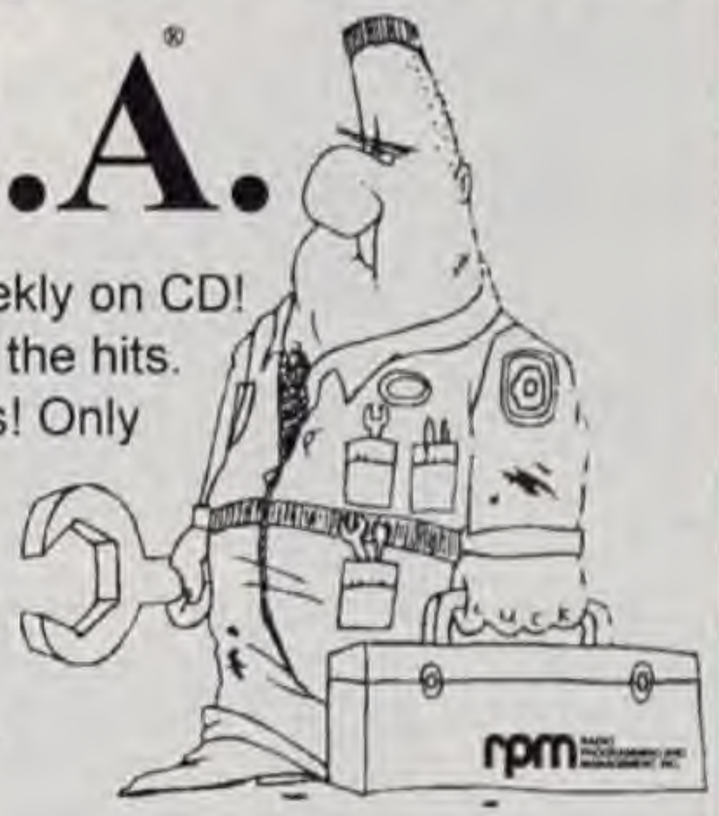


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*Over The World* - Status Quo, *Ain't Seen Nothing Yet* - Bachman Turner Overdrive, *Black Betty* - Ram Jam, *The Final Countdown* - Europe, *Centerfold* - J. Geils Band, *Love Is A Battlefield* - Pat Benatar, *Drive* - Cars, and tracks by the Spin Doctors, Alice Cooper, Tina Turner, Bonnie Tyler, Survivor, Jimi Hendrix, Joe Cocker, Crash Test Dummies, Mr. Mister, The Scorpions, Heart, and others make up this double CD with 38 tracks.

## All on one CD

Pop classics are a must for adult crowds and one recent compilation has outsold most others. **"As Time Goes By"** is a single CD compilation featuring many of the most commonly used pop classics of the 1950s and '60s. Of the 24 tracks, here are some of the highlights: *Only The Lonely* - Roy Orbison, *Crazy* - Patsy Cline, *Blue Velvet* - Bobby Vinton, *Unforgettable* - Nat King Cole, *Save The Last Dance For Me* - The Drifters, *Fever* - Peggy Lee, *Misty* - Johnny Mathis, *Sentimental Journey*- Doris Day, *What A Wonderful World* - Louis Armstrong, *Moon River* - Andy Williams, *(I Left My Heart) In San Francisco* - Tony Bennett, *Pennies From Heaven* - Bing Crosby, *I Wanna Be Loved By You* - Marilyn Monroe, *The Great Pretender* - The Platters, *Ain't Misbehavin'* - Sarah Vaughn, and additional classics by Dinah Washington, Buddy Holley, Billie Holiday, Ella Fitzgerald, The Everly Brothers, The Righteous Brothers, Gene Pitney and Shirley Bassey.

## Too Late To List, Too Good Not To Mention

Disco Nights Vols. 1-9 • 80's Dance Party Vols. 1-3
When A Man Loves A Woman • Drive Time
Dance Massive '94 • Panther - Soundtrack
Club Mix '95 • Best of Electric Slide Vol. 2 • Jazz Jumps In

## Wedding Bells Gem

Creating a hit single is not easy, let alone creating one that continues to be a hit for several years. One such hit you won't find on the charts has been a favorite among Mobile DJs for over three years — "A Song For My Son" by Mikki Viereck is a sought out single for weddings. Now this song can be purchased on Viereck's new full-length album entitled **"New Wedding Traditions."** Following the success of her single, this collection of new wedding songs may well turn out to be a must-have for all Mobile DJs. The CD also includes instrumental and vocal versions of the following: *A Song For My Daughter* (male and female vocal versions), *As We Break This Bread*, *One More Time* (father/daughter dance), *A Wedding Thank You*, and *To Our Family and Friends*.

The Disc Jockey Traditionals series of compilations has long been a popular series among Mobile DJs and offers many of the most commonly used songs for a variety of parties. Despite the fact that none of the songs on this series are original-artist recordings they have, and continue to get, much use. The latest release **"Disc**


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**Jockey Traditionals Vol. 8"** features a new variation of *Lady In Red* entitled *Lady In White*. Also included are the classics: *Wonderful Tonight, You Light Up My Life, America The Beautiful, Love Me Tender, Somewhere My Love, Mr. Bojangles, Imagine, Satin Doll, Dream A Little Dream, Cast Your Fate To The Wind, I Just Called To Say I Love You,* and more.

## Sizzlin' pure country

The newest in the "Today's" series of country compilations is **"Today's Sizzlin' Country" and "Today's Pure Country"** some of the Sizzlin' titles include: *Mercury Blues* - Alan Jackson, *If Bubba Can Dance* - Shanandoah, *I'm Holding My Own* - Lee Roy Parnell, *Reckless* - Alabama, *Hearts Are Gonna Fall* - Hal Ketchum, *She Used To be Mine* - Brooks & Dunn, and tracks by Doug Stone, Michelle Wright, Clint Black, and Collin Raye.

"Today's Pure Country" features: *Cadillac Ranch* - Chris Ledoux, *This Romeo Ain't Got Julie Yet* - Diamond Rio, *Hey Cinderella* - Suzy Boguss, *We Just Disagree* - Billy Dean, *No Future In The Past* - Vince Gill, and tracks by Tanya Tucker, Radney Foster, Patty Loveless, John Berry, and Pam Tillis.

Though many may believe that the Beatles have been done and redone more than enough, there is some positive feedback coming from the country release **"Come Together - America Salutes The Beatles."** Songs include: *I'll Follow The Sun* - David Ball, *Something* - Tanya Tucker, *Come Together* - Delbert McClinton, *If I Fell* - Sammy Kershaw, *Can't Buy Me Love* - Shenandoah, *Get Back* - Steve Wariner, *Nowhere Man* - Randy Travis, *Oh Darling* - Huey Lewis, *All My Loving* - Suzy Boguss and Chet Atkins, *Let It Be* - Collin Raye, *Help* - Little Texas, and other tracks by John Berry, Billy Dean, and more.

## Latin flavor

For lovers of Latin music there is a series of CDs that are proven favorites of DJs for the past several years. The newest in this series are **"Salsa En La Calle 8 '95"** and **"Merengue En La Calle 8 '95,"** which commemorates the 8th Street Fair in Miami Beach, Fla. Translated, the titles mean Salsa or Merengue on 8th street. Each year this fair attracts some of the finest and biggest names in contemporary Latin music and the CDs that accompany them are a fitting example of their talents and hits. This series is comprised of all studio recordings and this year's releases will not disappoint. Here are some artists that have made the roster this year: Wilfrido Vargas, Las Chicas Del Can, Johnny Ventura, Zona Roja, Grupo Wao, Cesar Flores, Sergio Vargas, Los Sabrosas Del Merengue, Celia Cruz, Luis Enrique, Willie Colon, Frankie Ruiz, India, and Marc Anthony, to name a few.

From a different segment of the Latin community the sound of Tejano music is not unfamiliar to those in the southwest. A blend of Tex-Mex with the emphasis on Mexican, this sound has flourished with Mexican-Americans. Four recently released budget-priced, various-artist compilations that do a very good job representing contemporary Tejano music are as follows: "The Best Of Tejano," "Tejano Country," "Tejano Polkas," and "Tejano Conjuntos."

If any year represents the best spins of the 1980's, for my money it's 1983. Maybe my opinion is jaded by the fact that it was the year I graduated high school and the year I got my DJ service off the ground. In either case, Rhino Records and MTV have created a collection of 80's hits that's a must for any class reunion from 1980 to 1985 and beyond. "Classic MTV: Class of 1983." is a dual-disc, 30-track compilation with nothing but great hits (or "mint," as I would've said back then). Who could forget Thomas Dolby's "She Blinded Me With Science," Naked Eyes' "Always Something There To Remind Me," Madness' "Our House," or David Bowie's "China Girl." Every track in the set sounds fantastic. However, my memory isn't what it used to be (it is the first to go), and we are talking about 12 years ago, so some of the titles, especially the one hit wonders, didn't ring a bell until I played them. Then, the memories came flooding in.

Other tracks include: Stray Cat's "Rock This Town," a great motivater, Adam Ant's "Strip," sure to excite any crowd, and Herbie Hancock's "Rock-it" will get everyone out on the dancefloor doing the "Robot."

After my own personal spin down memory lane, I had to pause and wonder what ever happened to my old classmates, more importantly, whatever happened to these great artists! — *RML.*

Disc One
1. *She Blinded Me With Science*...Thomas Dolby
2. *Come On Eileen*...Dexys Midnight Runners
3. *Always Something There To Remind Me*...Naked Eyes
4. *Mirror Man*...Human League
5. *Cool Places*Sparks & Jane Wiedlin
6. *Love My Way*...Psychedelic Furs
7. *China Girl*...David Bowie
8. *Twilight Zone*...Golden Earring
9. *Rock This Town*...Stray Cats
10. *The Walls Came Down*...The Call
11. *Lies*...Thompson Twins
12. *True*...Spandau Ballet
13. *Mexican Radio*...Wall Of Voodoo
14. *Why Me?*...Planet P
15. *I Melt With You*...Modern English

Disc Two
1. *Our House*...Madness
2. *Too Shy*...Kajagoogoo
3. *Burning Down The House*...Talking Heads
4. *Back On The Chain Gang*...The Pretenders
5. *Strip*...Adam Ant
6. *One Thing Leads To Another*...The Fixx
7. *Do You Really Want To Hurt Me*...Culture Club
8. *In A Big Country*...Big Country
9. *Working Girl*...The Members
10. *Jukebox (Don't Put Another Dime)*...The Flirts
11. *I Eat Cannibals*...Total Coelo
12. *Reap The Wild Wind*...Ultravox
13. *Talking In Your Sleep*...The Romantics
14. *Goodbye To You*...Scandal
15. *Rock-it*...Herbie Hancock


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# Hot fun for Summer mixing

# Remix Rave

by Shawn Miller

## HOT TRACKS #14.1

This is the latest issue from the remix service that uses their own unique numbering system. This issue starts with *Melody Of Love* - Donna Summer with a whole new structure complete with a clean 32-beat intro, one break and 32 beats to exit. *Everlasting Love* - Gloria Estefan is next with a great 6:11 club-style fully structured remix making this track easy to program. *Atomic* - Blondie is a great remix concept for a dance classic. Although the original mix was at a higher BPM, it suffered from a few dead spots which have been removed to keep the floor moving. The track also has increased vocals passages and less breaks keeping the energy of the track constant. *Saturday Night* - Whigfield is, as Hot Tracks describes it so well, "a no-brainer that your crowd can have fun dancing to without a lot of thought". This describes many of the places I've spun... if you've never heard it, it's a fun record with an increasingly popular Euro-sound. Hot Tracks has also added an additional drum track to this cut to give it some new life.*White Lines* - Duran Duran is a track, in my opinion, that never needed to be remade, especially by Duran Duran — but to everyone's surprise Grandmaster Flash & The Furious Five (bless them) assisted in the project and the outcome is pretty heart-stopping (take it any way you like...) Hot Tracks has given us a nice squeeky-clean version of this track for use where obscenities don't rule. Also on the issue *Come Back* - LondonBeat with samples from Crystal Waters' 100% Pure Love, *Hands Up* - Clubzone, *Don't Bring Me Down* - Spirits, *I Must Be Free* - Kym Sims complete with Janet Jackson samples and great bassline. Also, *Get You Alone* - Asha, *Where Did Love Go?* - Fem 2 Fem, and *Party* - The Weather Girls. Hot Tracks issue 14.1 is available on both vinyl (3-record set) or one CD. All tracks are completely separate and each track contains full 32-beat intros, breaks, and outros.

## Ultimix Issue #55:

This issue begins with a Free-Stylin' Medley (12:52) that is sure to blow away any old-school freestyle crowd. Those familiar with the 80's Retro Medley on Issue #54, the Funk medley on issue #53, and the awesome Rock medleys on issues #52 and #50 know of Ultimix's power to pump, rock and jam any floor with any one of their medleys and issue #55 is no different. Tracks in the medley include *Don't Stop The Rock* - Freestyle, *Tic Tac Toe* - Kyper (nice mix with *Owner of a Lonely Heart*), *Lookout Weekend* - Debbie Deb and countless other tracks. The medley contains a smooth intro, two breaks for a quick intro or exit and a clean 32-beat outro to slide into your next track. Also on the issue is *Situation* - Yaz & Tom Jones. This has to be heard to be believed! A complete duet, not just in vocals but in music as well, plugs large amounts of electricity into this track. And while on the subject of unbelievable mixing techniques *Cotton Eye Joe* by Rednex is another one of those milestone mixes. This track not only has a great new beat behind it but after the second chorus of "where did you come from..." you get back-spin lyrics sure to have your floor screaming. Want more screaming? After the break, wait for this — the track drops the Rednex vocals, keeps the beat, and hits with the complete theme from The Beverly Hillbillies. Definitely worth the reflective material it's pressed on... other tracks on the issue include *Sky High* - Newton, *Keep Givin' Me Your Love* - Ce Ce Peniston and much more. The issue is available on both vinyl (3-record set) or one CD.

## Krazy Toons CD #02:

Those that bought, used, destroyed from use, and bought again Krazy Toons CD Issue #01 will be pleased to know that issue #02 is finished and should be shipping by the time you read this. Medleys on this issue include: *The Club Party Mix Medley* (15:38) with tracks from Seduction, Chubb Rock, Cover Girls, Cheryl Lynn and more.*The 80's Hip Hip Medley* (7:40) includes music from LL Cool J, Salt 'N Pepa, 2 Live Crew, Dana Dane, Kurtis Blow, and others. *The Freestyle Party Medley* (10:34) has tracks from Nightcrawlers, Beastie Boys, 69 Boys, Sir Mix-A-Lot, Us 3 and many more.*The 90's House Medley* (6:50) has music from Real McCoy, 20 Fingers, 2 Unlimited, Sound Factory, Roula as well as many other artists. Also included on the 4-Medley disc are three full tracks, *I'm A Ho* - Whodini, *Hear The Angels* - Da Juice, and

***cont'd page 37***

# Street Tapes... Easy Cash?

As of late, the words "mix tape" are showing up everywhere, from the six o'clock local news to national reports and publications. If you've been to a flea-market or walked the streets of New York, you know what I'm talking about. Mix tapes are showing up for sale on street corners, barber shops, 7-11 stores, and garage sales.

The people who make mix tapes are DJs, and no one else. Many of us that work in a club environment record parts of our show to listen to later, to work out the kinks in our beat mixing. But when you make copies of your show and sell them, whether to DJs or not, that is a no-no. "Pressure on Piracy" in this issue of Mobile Beat, backed by recent articles in Billboard and other publications detail recent raids by the RIAA and the confiscation of hundreds and sometimes thousands of copies of mix tapes and other forms of DJ compilations. The mix tape "industry" is worth a lot more money than you may realize. Since people have always been amazed at the work a DJ can do, they like to take a little bit of that home with them.

So what is my point?!? Some DJs share their music using speakers - and others share it by making mix tapes. DJs that use remixed product from independent remix services know how hard it is to keep copies of certain issues from getting stolen as soon as you take it out of the case. The songs have been "souped-up" and laden with extra drum beats and samples making them a highly coveted commodity. The problem is, rather than keeping their remix product sacred and making people pay them to play it, some greedy DJs say "sure you can have a copy... for $$$. No, uh uh... Remix service product is *only* for you, the DJ, and not to copy for profit.The bottom line - keep it, use it, play it loud, play it loud hundreds of thousands of times - just don't copy it...

*-Shawn Miller*


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IN MY DREAMS - DARKNESS
WHITE LINES - DURAN DURAN
YOU GOTTA BE - DES'REE
I'LL SHOW YOU SECRETS - PHARAO

**HOT TRACKS**

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ATOMIC - BLONDIE
I MUST BE FREE - KYM SIMS
WHERE DID THE LOVE GO - FEM 2 FEM
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cont'd from p.35

**_Cotton Eye Joe_ by Rednex is another one of those milestone mixes. This track not only has a great new beat behind it but after the second chorus of "where did you come from..." you get back-spin lyrics sure to have your floor screaming. Want more screaming?!?**

*B*tch Betta Have My Money* - AMG. This issue is available only on CD. However, many of the medleys are available on separate vinyl issues.

Also by the time you read this, THE VERY BEST OF POWERHOUSE 1990-1994 will be shipping. This issue has the most requested, impossible to find and greatest remixes from the past five years of PowerHouse. Although at press time the playlist was still being compiled, tracks will include *Achy Breaky Heart* - Billy Ray Cyrus, *3 AM Eternal* - The KLF, *Rhythm Is A Dancer* - Snap, *Get Up (Before The Night Is Over)* - Technotronic, *Temptation* - Corina, *Strike It Up* - Black Box and much much much more. Currently, the issue is planned to be pressed on vinyl as a six-record set or two CDs. This pressing will be extremely limited and once sold out, will never again be available. Approximately 24 songs will be on this release, published in full, once the issue becomes available.

## Last but not least

If you have access to e-mail, you've probably used our e-mail address with a question or two. For those without e-mail, you've had to pay for the call to get information about the issues. Not any longer. Simply dial toll-free 1-800-66-HELP-9 (M-F 9-7 EDT) and you can ask anything regarding any remix service you're interested in. Whether you're looking for a specific issue, a specific song, or BPMs for anything listed, this is the number to call, and — it's on us.

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# CLUBIN'

By Ron Burt, *Mobile Beat* Club Editor

My mailman has been complaining that all your cards and letters are giving him a backache. He ought to try lugging around a sound and lighting system for a while. Anyway, I appreciate your responses, so keep them coming. I'll give you my opinion on just about anything to do with being a DJ, particularly in clubs. If you've got a question or want to debate on something I've said, write me, Ron Burt, 1255 Canton Road, Suite 525, Marietta, GA 30066. Now here's our first question:

**Q.** *What are the top cuts most DJs use for the Electric Slide?*

Everyone has their favorites. Here are the cuts I use (aside from the obvious, *Electric Boogie* by Marcia Griffiths) for the "Electric Slide." *Electric Slide (Shall We Dance)* by Grandmaster Slice, *Bus Stop (Electric Slide)* by Wreckin' Cru', *It Ain't Me* by George Ducas, *Fast as You* by Dwight Yoakam, *Bop* by Dan Seals and *Swingin'* by John Anderson.

**Q.** *How important are videos?*

I don't use videos because my club isn't set up for videos. If we had a system — which I've been promised — I would have something on the monitors all the time. During primetime I would try to spin every third cut as a music video. I work in the south so, in between music videos, I would run auto racing flip and crash tapes and rodeo videos. If your set up to receive TV it's always a plus to show the local sports teams when they're on. Note: If you advertise that you're going to show a game; make sure the game stays on the TV until it's over!

**Q.** *How often do you "air check" your show? Do you feel it helps?*

I used to tape my show at least once a week and, for me, it was a big help over the years. Now, I air check once a month. If you're new to DJ'ing and have a tape deck it would be to your benefit to tape your show at least one night a week. This will let you hear where your weak spots are so you can improve.

**Q.** *What's the best way to handle drunks that keep coming up to the DJ booth?*

First of all, don't put up with drunks in the booth. You have to be tactful. Some people upset easily when they've been drinking. I agree with whatever they're trying to tell me, but I keep them out of the booth. As soon as they walk away, I notify a floorman of the situation, then it's out of my hands.

**Q.** *How do you handle announcements during your show?*

Because I play in a club that also offers live entertainment, most of my announcements are done as I get ready to introduce the band. I will do voice-overs once in a while for the gift shop, snack bar, shoe shine, and the blackjack and craps tables. If you do voice-overs make sure you do them at the introduction of the song and never over the vocals. We have a rule at our club not to page anyone unless it's a real emergency. I let our band do all the birthdays when they're on stage.

**Q.** *We just bought a smoke machine (fogger) for the club. It works great but some customers say the smoke makes them ill!*

A. I run two smoke machines at our club but on days when we have families with children or older adults in for dance lessons I never use smoke or strobe lights (This is my own rule). Smoke is a great tool when used properly. Only lay out enough to enhance the light show. You may want to contact the manufacturer of your machine and find out the best fluid to use for your club. You may even want to pick up the operations manual on your machine and give it a read. Often we think we know how something works and try to use it our way, only to find out later that we should have read the manual.

**Q.** *I belong to a record pool and get CD singles along with the full CD/LP. Do these singles have any value?*

Yes and no. They really have no monetary value, but they make great give-a-ways to your customers. Always make sure that when you get the CD/LP, all the singles the record pool has sent are on the album. Make sure you don't overlook a dance mix! Some dance mixes are one of a kind and they only press so many. The remixes are hard to replace if they come from a record label.

**Q.** *We have a new manager at our club who recently jumped on me for using the "F" word during a hot dance set. Since I am the entertainer, does he have the right to tell me what to do when I've got the floor filled every night?*

Absolutely! If he signs your check and runs the club he can tell you anything. You work for him so you have to follow his rules. Personally, my own view would be to jump all over one of my DJs if one used profanity over the mic at our club. Why would anyone want to use language that can hurt, offend, and upset the customers?

**Q.** *What are the two hottest country dances at your club?*

The hot new line dances are the "Honky Tonk World" and "Watermelon Crawl." Our couples enjoy two-stepping, waltzes, and, lately, the "Desperado Wrap."

**Q.** *This club is driving me crazy. I can't take it anymore. I'm about to flip! What should I do?*

Chill out man. Sounds like you need a break. Take a week off and don't listen to the same kind of music you play at work. Try a little talk radio or maybe even, dare I say, some light jazz! Stay away from clubs and keep to yourself. Get away from it all for awhile and soon you'll be back, rested, in a good frame of mind, and ready to spin.

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# Scootin' down a country road

## What do you get when you combine an Elvis song with a country artist and a country dance?-- Scooter Lee, and her wonderful new style of country music!

*by "Hillbilly" Rick Meyer*

Ms. Scooter Lee

"Scooter," how's that for a nickname? I wonder if that's short for "Harley." Like a Harley Davidson, she's powerful, dependable and very unique. Scooter was born to the Cajun beats of New Orleans and raised on Fats Domino and Little Richard. She has several popular country dance songs to her credit but, with so many country dances tied to rhythms and dances of the past, she felt it was time for a country *twist*!

### High class country karaoke

On the road, Scooter sings and performs with instrumental background tracks recorded on CD. She calls it, "Professional karaoke in a show format" and it's a terrific alternative when a club wants great entertainment at an affordable price. She can add backup vocalists and live musicians for larger shows. She can even perform as part of your DJ show. You supply the sound system and the music before and after the performance. Why not suggest her for your next corporate bash! If you would like information on how to schedule an appearance or would like to purchase one of her CDs or get copies of her other dances, just call Southern Tracks at 800-925-6937. Make sure you tell them you're a professional DJ and that "Hillbilly" Rick sent you. Give them a Yee Haa and they'll give you a special deal!

### The Elvis Connection

While not an Elvis impersonator, Scooter's show features a "Tribute to Elvis," which includes *Don't Be Cruel*, *All Shook Up*, *My Way*, ending with the Trilogy. She is a long time Elvis fan and does the King's music so well she was asked to perform *Heartbreak Hotel* on the 80th birthday of the song's composer, Mae Axton. She did her own version of *Heartbreak Hotel* and, with the help of Max Perry, has choreographed a dance to go with it.

Since she is not yet signed to a major label, she is promoting herself every way possible. Particularly helpful has been the national network of DJs and dancers who don't care whether her music is on a major label or even if it is played on the radio. If it's great danceable music they want it. If you like it, call your local country station and help get her the recognition she deserves! And get a copy of this dance to your local dance instructors and watch the fun they can have!

## "Heartbreak Hotel"

Music: "Heartbreak Hotel" by "Scooter" Lee
Choreographer: Max Perry
Step description prepared by "Hillbilly" Rick and Linda

**Four-wall line dance (counter clockwise)**

**Start Dance 16 beats in on the word "Well..."**

1 Stomp right foot in front of left (take weight off left foot)
2 Rock back on your left (put weight back on your left)
3 Step together with right (right foot next to left and put weight on it) & Step left out to side
(Note "&" and "4" are two quick steps taken on one beat of music.)
4 Step right out to side
5 Move hips right * ELVIS KNEES
6 Move hips left
7 Move hips right & Move hips left (2 quick moves on & and 8)
8 Move hips right

**Elvis Knees - Feet are at least shoulder width apart. Move your hips to the right and turn your left knee in at the same time. Repeat in other direction.*

1 Step forward left
2 Pivot 1/2 turn right (clockwise) & Step forward left
3 Quickly turn 1/2 turn right (clockwise) & Bring right foot beside left (on this move you are going backwards)
4 Step out to side with left (feet a little wider apart than your shoulders)
5 Roll right knee outwards (clockwise)
6 Roll left knee outwards (counter clockwise)
7 Bring or bump knees inward or together & Both knees out or apart
8 Bring or bump knees inward or together

1 Right step to the right side **
2 Hold (no foot movement) **
3 Left step next to right **
4 Hold (no foot movement) **
5 Left step to the left side **
6 Hold (no foot movement) **
7 Right step next to left **
8 Hold (no foot movement) **

***Pelvic Thrusts - Pump your hips forward and backward.*

1 Step forward left and turn 1/4 turn left (counter clockwise)
2 Touch right toe out to the right side (point)
3 Cross right in front of left (put weight on right), Jazz Box
4 Step back on Left, Jazz Box
5 Step to side with right, Jazz Box
6 Walk forward left (Or hop forward on both feet)
7 Walk forward right, lot's of Fun!
8 Walk forward left, start over!

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Right, Hold, Left, Hold, Left, Hold, Right, Hold
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# MINIDISC
## Expanding its horizons.

*A lot has happened since the last time we looked at Mini Disc. This time we focus on its reliability and how DJs are using the format.*

**by Rick Byrd**

As I enter into my third year using Mini Disc, I can report that the format offers several advantages to DJs, but is not without its drawbacks. Initially, I owned two Sony MDS-101s. While the MDS-101 is a technical marvel, its reliability is questionable. Problems I encountered included: The laser sticking, unit displaying "retry" after extended recording sessions, and a variety of problems at increased external temperatures (I suggest you use a fan on the MDS-101 in a DJ application). Other DJs I have spoken with have had the same problems with their MDS-101s. After repeated servicing on both MDS-101s, I exchanged them for two new units which are working better... so far.

I have also added two portable MZ-R2s. There are no problems to report with these units. They work great, although some people may find the small buttons cumbersome.

My favorite is the standard-width home unit, the MDS-501. Generally, the reports have been good. An additional feature of the MDS-501 is the jog dial which allows you to search tracks more conveniently. Though the SONY MDS-501 is still in some stores, SONY will release a replacement model the SONY MDS-302, as part of their third generation Minidisc products. The MDS-302, which should be out by the time you read this, now incorporates 45-Bit digital filtering.

### Using MD

With the growing concern of having a valuable CD collection stolen while out on the road, some DJs now use MD exclusively in their business. They record their music library and leave their CDs safe at home. There's less worry of theft as the discs are much harder to fence than store-bought CDs. And MDs are durable. The plastic housing on the outside keeps the disc inside scratch free. A complete music library can be carried in a briefcase. My attaché holds 180 MDs. With an average of 18 songs per disc, that's 3,240 songs in a briefcase with a total weight of 15 pounds.

### New technology

Sony has now brought MD technology to computers. The MD-Data Drive, named the MMD-140, is a portable, battery-operated drive unit (similar in size and shape to the MZ-R2). You need special MD-Data Discs which store 140MB of data to use with your computer. MD Data discs can't record music and audio MDs can't record computer data. The MMD-140 plays audio MDs and doubles as a backup audio MD player. It detects which kind of disc is inserted and works accordingly. This unit is really designed for portable computing but can be used with a home computer. The Sony drive transfers data at a rate of 150Kb per second through a SCSI-2 interface. A rechargeable lithium battery pack or three AA alkaline batteries power the unit, although an AC power adapter is also included. This new technology works in DOS, Windows, and Macintosh operating environments. MD-Data Drives are available for $699.95; the MMD-140 discs sell for $29.95. It should be in stores by the time you read this.

### Recordable CD update

A consumer CD recorder has been released by Pioneer. Unfortunately, it has a

$4,000 price tag — the same as a professional unit. Plus, the blank CD-R discs are priced $15-$25. In comparison, Mini-Disc players and recorders have maintained a price range of $500-$1,000. While they haven't changed much in price, they still are a better value. They can erase and rerecord, the CD-R format cannot. Blank MDs are a value, too, at $12-$15 for 74 minutes.

## Inside track

What's the future look like for MD? In a recent issue of *Billboard Magazine*, Jeff Abrahms, VP for the 191-Best Buy chain reported that sales of prerecorded MDs have been slow, but "I still believe it is a true replacement for the cassette." Stan Gorman, senior VP for Tower Records/Video reported that MD is moving in the big cities, following the same initial pattern as CDs.

I feel the MD format is still the best thing to come along for DJs in quite a while, but be sure to carry a backup unit at all times and consider the extended warranty when purchasing the unit. The units are not cheap, so, until the reliability question is answered, it's good to have something to fall back on.

*Rick Byrd is a nightclub DJ and operates Wired for Sound Productions, a mobile DJ & video company, in Sacramento, Calif. For answers to your MD questions call (916) 344-3330.*

*MD-Data Drive*

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# A Different Spin On WEDDINGS

## *DJs coast to coast adapt to the changing ways of weddings!*

by Steve Wozniak

Wedding receptions are exciting for everyone involved, and for many reasons. For the bride and groom, the most important thing is getting through the day. Parents want everything to be perfect and will do anything to make it that way. Guests just want to have fun. DJs want everyone to be happy.

Back in the 1960s and 1970s, I was a DJ doing wedding receptions in the Detroit, Michigan area. The timeline for all the traditional events was second nature. Around Motown, the receptions were big and very formal. A typical evening reception, of about 250 guests, usually started with an open (free) bar, and a Grand March. The Bride and Groom would lead the "parade" through the room followed by the bridal party and parents with all the guests joining in at the end of the line. All the while, I would play Sousa marches. The Grand March ended when the bride and groom reached the buffet table.

After the meal, there would be the cake cutting, a bridal dance spotlighting just the bride and groom, a father/daughter dance and various other activities. Normally, the guests would look to me, or a representative from the hall, to take charge of these events and keep things moving along. My playlist included rock standards by artists like Bob Seger and The Rolling Stones and a half-dozen Polkas, all of which would pack the dance floor.

What a revelation when I moved to the San Francisco Bay area! As I prepared for my first reception here, I felt like I was just starting out. Receptions are typically informal and not oversized, generally catering to about 125 people. Many of my newlywed clients are older, successful, white-collar professionals. Even the order of events is different. For example, the first dance generally includes the whole bridal party, instead of just the bride and groom. DJs are much less in the spotlight. Musically, guests want something different at every event. Requests are for new age instrumentals, jazz, reggae and various other less-traditional styles. Back in Detroit, an early evening ended around midnight. I'm home by 9 p.m.

If nothing else, I've learned that the ever-widening cultural chasm in the U.S. has had a big effect on wedding receptions. The nuclear family has waned and, with it, many time-honored traditions have lost their glow.

To chart just how much the job of wedding DJ varies from region to region, I set out to interview a sampling of professional DJs from all over North America. Obviously, the information provided by these professional mobiles may or may not apply to the majority of receptions in their area, however, their experiences illustrate the many different techniques used to create a really great event for the newlyweds!

### Way out west

My first stop was Irvine, California to check in with Trey Rentzel, of Night Moves Mobile DJs. Trey says "Our guests prefer a DJ who is an interactive MC/Party host, as opposed to someone who plays a standard mix and puts on his own show. Country line dancing, party props, and audience participation are 'in'. Professional videographers, alcohol consumption and requests for the Hokey Pokey and Chicken Dance are 'out'." Trey's typical gathering is 175 people. Popular background artists include Sade, Harry Connick Jr., Sting, Bob James, and George Winston. The dance mix usually includes Natalie Cole, Eric Clapton, Cheryl Lynn and B-52s.

The next stop on my journey was Las Vegas, Nevada, to speak with John Hansen, of John Hansen & Friends. "Out-of-towner" weddings are up, John says, adding "...Because of heavy marketing by local hotels, 20 percent of our receptions are people from Los Angeles or Phoenix, compared to one percent just five years ago." Contrary to what you might expect from a city built on glitz and glamour, informal backyard receptions are quite popular. John says, "Our DJs enjoy getting involved leading a Conga line or Y.M.C.A. from the dance floor." Other dance favorites include hits from: Tight Fit, Elvis, Chris DeBurgh, and Gloria Estefan.

Heading northwest to Seattle, Washing-

mon, the dance mix leans toward more mellow artists like Van Morrison, Celine Dion and Frank Sinatra. Kevin Howard, of Sounds Unlimited, says half of what he plays is requested. According to Kevin, "Newlyweds are becoming much more sophisticated in their shopping techniques and ask very specific questions about what we do and how we do it. They are very comfortable becoming actively involved in many planning aspects of their wedding day timeline and each vendor's activities. This trend is forcing all wedding professionals to provide a high level of customer service."

## Rockin' the Rockies

Side-stepping into Denver, Colorado, Rob Schenk, from Line Level Mobile Sound Systems Inc., says his clients are more concerned with the quality of service than with expensive or flashy propaganda. Rob's clients are getting away from tradition, with more and more couples opting for a casual ceremony. Quite often he has been asked to supply the music for the ceremony. Popular background artists include La Vienta, Wind Machine, David Sanborn and Acoustic Alchemy. When the dancefloor opens, the mix can swing from Patsy Cline, to George Strait, to Eric Clapton, with a big emphasis on retro artists and 1980's rock and remixes. The typical order of events has the bouquet and garter toss before the newlywed's first dance. Seven out of 10 weddings have a dollar (money) dance. And most of Rob's receptions last until about 11 p.m.

## Party central

After talking with Jon Michaels, in Sioux Falls, South Dakota, I have new respect for the folks there — they really like to party! Jon says, "We do a lot of events and fun things before the dancing starts." He says that once guests start dancing, to everything from classic rock, to techno, to polkas, they don't stop before midnight. One of the customary "fun things" Jon does is "Kidnapping the Bride and Groom." A "police officer" handcuffs the newlyweds and takes them away. The audience then has to raise bail money before the couple can be set free. Highly physical floor romps like the 'Alligator' and group dances including the 'Flying Dutchman' are also big favorites. Even karaoke is popular at receptions with this wild-and-

**cont'd on p.46**


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crazy bunch. It must have something to do with the free kegs of beer Jon mentioned.

Speaking of free kegs of beer, in Dallas, Texas, Ted and Jeff Gurley, from Sound Associates, say 98 percent of the wedding receptions they have done included free kegs of beer (for the guests). The best man, however, usually handles the toast and introduces the couple's first dance. In typical Texas fashion, the Cotton Eye Joe is the usual kick-off to get the crowd moving, followed by a mix of country, Latin, Cajun, and Tejano (Tex-Mex). As far as trends, "We are finally seeing a decrease in money dances," Ted notes quite enthusiastically.

## The East Coast

On to Fort Lauderdale, Florida where Jeff Greene, from Party Time DJ, says his clients are the exact opposite from Bay-area Californians. "People expect their DJ to be an entertainer," Jeff says. Receptions typically go to midnight and there is generally an open bar and a sit-down dinner, which comes after the newlywed's first dance. Not surprising, music here tends to have a Latin influence, with most requests being Salsa or Meringue, and hits from Gloria Estefan.

Moving up the Atlantic Coast, in Atlanta, Georgia, Kenny Zail, of Party Hits, reports that in his area, the music mix makes the difference. His clients request country, beach/shag music, and hits by homegrown favorites like R.E.M. Party props are gaining in popularity. A typical reception in the Peach Tree state runs from 8 p.m. to midnight on a Saturday, with a guest list of about 100. The receptions start off with a grand introduction of the bridal party followed immediately by the couple's first dance. The bouquet and garter toss are saved for last.

Next, I made a quick stop at An Entertaining Idea in Louisville, Kentucky, to chat with John Hughes. Here in the heart of country music, John says that line dancing has faded a bit, with couples dancing becoming popular again.

A little off course, I made time for a quick detour to Cleveland, Ohio, to get the scoop from Gary Kassor, of Uptown Entertainment. Gary says he's also seeing an increase in on-site weddings. "Crossover alternative music and rock are replacing some of the rap, ethnic, and oldies music," Gary says, "There is definitely a new trend for more audience participation. And, newlyweds are taking more time to plan their wedding day."

My next visit was with Craig Taylor, of C&T Disc Jockey Service in Middletown, Maryland. Craig pointed out that "Nothing here is typical...we have a very diverse clientele." One thing most folks there agree on is no hard rock or rap.

## The Big Apple

I made it to New York City just in time to grab lunch with John Rozz, from Sound Spectrum. The big city influence creates quite a challenge for Rozz. "Things are totally different at high society wedding receptions," he says. Guests at a NYC wedding reception are lavished with nothing but the best. Full-course, sit-down dinners are the norm, but not before the guests dance up a storm. An interesting custom for this area, the food and music seem to be intertwined, with guests getting up to dance between the several meal courses. Traditional events like theme dances and garter tossing are never seen at one of these affairs. As for music, Latin and Big Band Swing are most prevalent.

*cont'd on page 48*

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# Taking Command Of The Room

By Nick Scott, DJs North, serving Mackinack Island, MI and the surrounding area.

Because we, as mobile entertainers, gain through our experience a unique understanding of just what should happen at a wedding, the responsibility to make things run smoothly often lands in our laps. While in most cases the extent of our involvement is detailed during the planning stage, times arise, particularly for "first-year" DJs, when things can take us by surprise. To truly offer a service that goes beyond just playing songs, we must always prepare for and welcome these opportunities.

One of the special services many successful Disc Jockeys offer is to introduce the bridal party on behalf of the bride and groom. This is a time for the disc jockey to "break-the-ice" and take command of the room by getting everyone to focus their attention on the bridal party. The problem is, of course, everyone in the room is engaged in conversation. Getting them to quiet down can be a challenge.

Here's a technique that works for me. From the center of the dance floor, where everyone can see me, using my wireless mic., I simply say just three words, slowly and clearly: "Ladies and Gentlemen" and then pause until I notice a drop in the volume of the conversation. Then again, "Ladies and Gentlemen" and pause... maybe 10 to 20 seconds. Once I feel I actually have the attention of the vast majority of the people in the room, I announce: "Ladies and Gentlemen, if you would all kindly turn your attention to the entrance way, it is my honor to introduce (or could we please welcome with a warm round of applause) and then begin the introductions as planned. If you deliver the introductions with style and class, and let the room come to you, you will set a most positive tone for the remainder of the evening.

*Other things to think about ahead of time:*

1. Whether you have assumed the responsibilities for the introductions or not, always insist on having a list with the names of the bride and groom, bridal party, parents, and other VIPs. Even if it's just written on a napkin, it's better to have and not need than to need and not have.

2. Work with the staff. Before you make any announcements, make sure you don't take the catering staff or photographer by surprise.

3. As the introductions are often followed by the best man's toast, are the glasses on the head table (as well as the guests' glasses) filled?

4. Is there to be a blessing? Who is giving it? How will you get the microphone to him/her?

5. Have you rehearsed the introduction material, have you practiced it to be smooth? Most importantly...Can you properly pronounce everyone's name?

## The Great White North

In Juneau, Alaska, Victor Leamer is one of the few DJs in town. He says there's nothing that makes the receptions he plays very "Alaskan-like" other than the fact most newlyweds have their picture taken in front of the town glacier. He says sing-alongs by the wedding party are typical. Vic's music mix features Madonna, The Beatles, Janet Jackson, Eric Clapton and Boyz II Men.

In Canada, Jim Griffin, of Disc Jockey Warehouse in Toronto, says people there are also easing up on tradition. As in South Dakota, karaoke is becoming popular at receptions. Jim also says that, because people tend to live far away from each other, more talking than dancing usually takes place. When guests do get up to dance it's usually to some good old rock 'n' roll. A Canadian tradition, which is now spreading to the U.S., is for guests to sing part of a song with the word "love" in it to incite the newlyweds to kiss, instead of the traditional clinking of glasses. A DJ's main function, Jim says, is to provide music. Announcements are the responsibility of the master of ceremonies provided by the family hosting the reception.

And in Ottawa, Canada, Steven McEnery, of Professional Disc Jockeys, says "Bilingual DJs (English/French) and French music are commonly requested." In fact, his company's literature is available in both languages. A trend in his area is for the ceremony to be held at the hall prior to the reception, or for both events to take place outdoors at a private residence. Stag parties with karaoke are very popular. They are held on a Friday or Saturday night prior to the wedding. Tickets are sold with the money going to the newlyweds.

At the reception, the music mix features French, Canadian, and U.S. favorites with the accent on Top 40, rock, and dance.

## The End of the Road.

I'm worn out from all this traveling. I hope this journey to the DJ traditions and customs within North America was as insightful for you as it was for me. It all goes to underscore the fact that there's a huge melting pot of different DJ techniques, new and old, used to create really great wedding receptions every weekend.

## DJ Wedding Stats

Here's the breakdown on reception styles and just how often DJs in different regions of North America are requested to lead specific wedding events:

| Company Name | Location | Buffet | Banquet | Bouquet | Garter | $ Dance |
|---|---|---|---|---|---|---|
| A Sound Investment | San Francisco, CA | 50% | 50% | 80% | 70% | 5% |
| Sounds Unlimited | Seattle, WA | 50% | 50% | 95% | 90% | 30% |
| Line level Mobile Sound | Denver, CO | 60% | 40% | 99% | 99% | 70% |
| Jon Michaels Productions | Sioux Falls, SD | 75% | 25% | 90% | 85% | 90% |
| An Entertaining Idea | Louisville, KY | 90% | 10% | 99% | 99% | 5% |
| Uptown Entertainment | Cleveland, OH | 25% | 75% | 95% | 90% | 15% |
| Disc Jockey Warehouse | Toronto, Canada | n/a | yes | 98% | 95% | 2% |
| Sound Spectrum | New York City, NY | 0% | 100% | 95% | 5% | 0% |
| C&T Disc Jockey Service | Middletown, MD | 90% | 10% | 90% | 85% | 5% |
| Party Hits | Atlanta, GA | 99% | 1% | 90% | 85% | n/a |
| Party Time DJ | Fort Lauderdale, FL | 25% | 75% | 99% | 98% | 10% |
| Sound Associates | Dallas, TX | 90% | 10% | 99% | 99% | 10% |
| John Hansen & Friends | Las Vegas, NV | 85% | 15% | 88% | 88% | 57% |
| Night Moves Mobile DJs | Irvine, CA | 50% | 50% | 90% | 90% | 60% |

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# HOW TO LIGHT WEDDING RECEPTIONS

By Scott Davies

It's summer... and with a full schedule of weddings, it's likely to be your most profitable time of year.

Before I started American DJ Supply (along with my brother, Chuck), I was a mobile DJ in the Los Angeles area. I always liked working weddings. The money was good and weddings gave me a chance to showcase my service to a new group of people, which often led to more jobs at clubs, parties, and other weddings.

Unfortunately, a lot of DJs don't make the most of the opportunities that weddings create, because they fail to put together a lighting and effects show that adds to the excitement for the newlyweds and their guests.

## Setting the mood

The most common mistake I've seen DJs make regarding lighting during a reception, is underestimating the importance of their "visual presentation." Incorporating entertaining lighting into the show is just as essential at a wedding reception as it is at a club date. The lighting that you provide is intended to complement the decor and enhance the mood of the music.

Weddings are often held at reception halls, which are about as exciting as brown paper bags from a visual standpoint. This means the lighting and effects you bring have the entire responsibility of providing guests with visual entertainment and stimulation.

When I talk about performing for guests at a wedding, I'm referring to what is probably the most diverse group of people you will ever have to entertain. A dance club will typically draw a crowd that's made up of people in the same age group who like the particular type of music the club specializes in. But a wedding guest list will be made up people of all ages, from young nephews to grandmothers, with tastes that cover everything from Glenn Miller to Ace of Base, and beyond.

Just as you want your playlist to include music for every taste at a wedding, your lighting show should also be diverse enough to appeal to a broad mix of people.

## Go with gobos

Since almost every group of wedding guests will include some older people, it's a good idea to leave foggers out of the lighting and effects mix. Foggers create a great mood in clubs but, at weddings, some of the older guests and anyone with allergies might be put off by the "smoke" generated by these machines.

Eliminating foggers from your lighting presentation creates a new set of challenges for you as a DJ. One of the nice things about foggers is they help maximize the impact of other lighting effects by enhancing the colorful beams and patterns, making them more visible.

Without a fogger, you will have to rely on the walls and floors of the wedding reception hall to show off your lighting. The most effective way to accomplish this is to direct gobo patterns at these surface areas. Remember, gobo patterns will show up better when they are projected against a flat surface that is white or light-colored.

Gobo spot lights (or mini ellipsoidal units), like the Gobo Spot 1 and Gobo Spot 2, allow you to project focused gobo images of palm trees, hearts, city skylines, and other patterns onto a wall or ceiling. You can also use these units as spotlights to highlight the newlyweds dancing to their wedding song.

Your wedding lighting package should also include an effect that projects multiple gobo patterns that move to the beat of the music. A good semi-intelligent effect, such as the Sphinx II (which operates by its own internal microphone), will allow you to project this kind of "light show" on the dance floor and create a club-like atmosphere at a wedding, without requiring a big investment on your part.

## Focus on the floor

Even though the hall where a wedding reception takes place may be large, you should focus your lighting on a relatively small area, such as the stage, or a section of the dance floor. It will have more impact if you cover this small area with an effect that projects gobo patterns or large shafts of multicolored light, than with an effect that features sharp beams. These beamers are breathtaking in large venues, but they aren't the best choice for weddings.

Don't overlook the stage or perimeter of the dance floor when putting together a lighting package for weddings. Outlining your stage or console with rope lights is always effective. Now, you can also generate excitement by framing areas in neon. The new NeoTec neon tubes are 24-inch tubes with five-pin plugs that can be run off any four-channel controller to perform chase sequences. Imagine the excitement you can create by framing an area of the wall behind the dance floor with neon!

Mirrorballs are another unit that will make a big contribution to any wedding. Granted, they aren't the newest innovation in the lighting/effects market, but experience has shown us that every wedding guest, regardless of age or background, enjoys them.

Foggers create a great mood in clubs but, at weddings, some of the older guests and any one with allergies might be put off by the "smoke" generated by these machines.

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## Your name in lights

Earlier, I noted that one of the things I liked about working weddings was that they provided me with a chance to expose new people to my services as a DJ. Lighting will make it easier for you to do this kind of networking.

Putting your name and phone number on a gobo pattern and projecting it on the wall behind you during the reception is a great way to inform wedding guests (some of whom will probably be getting married soon themselves) about your business. You might also want to have a friend video one of your wedding gigs so, in the future, prospective clients will be able to see that, you as a DJ, offer newlyweds and their guests much more than just music.

*Scott Davies is the general manager of American DJ Supply, Inc., a Los Angeles-based supplier of lighting and effects for the mobile DJ market.*


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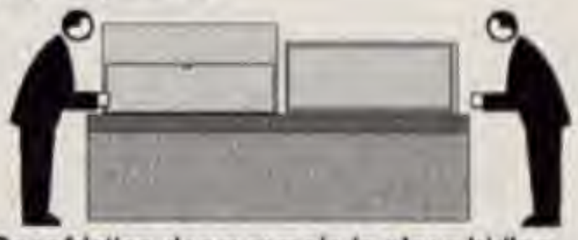

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MOBILE BEAT

# PROJECT SYSTEM

## A Lot of Gear — Not a Lot of Space

BY ROBERT LINDQUIST

The easier it is to unload and set up for a job, the more time and energy you can devote to your performance. With today's compact, modular, rack-mount cases, you can get a lot of gear in a single box... if you know all the tricks.

### Experiment in Miniaturization

Our goal was to build a 100-percent-CD mobile system that could handle any job, from straight DJ mixing, to karaoke, to playing PA for a small combo. For this, we needed a top quality mixer, a CD+G player, echo, EQ, limiting, and six microphone inputs.

We started out by commandeering a "Cube" from Colorado Sound N' Light, in Denver, Colo. This is unique among carpet covered DJ cases in that it has removable front, back, and top covers. For

strength, it uses the rigidity of the components themselves. As a result, it is relatively lightweight (empty) and can hold a surprising amount of gear. The standard size, with covers on, is just 20"x20"x20" (approximately). The Cube features excellent workmanship and attention to detail, such as recessed handles and a cooling vent on the back cover. The Cube was obviously designed by someone with DJ experience.

The components we selected for our project system were a Hosa CDG-30 dual-transport CD+G player with CT-30 controller, a MTX MX-600 mixer, a Gemini power strip with dual extendible/dimmable lights, an Ashly CL-52E dual channel compressor/limiter, and an Ashly MM-106 microphone mixer.

### Begin with a blueprint

The first step in assembling any system is to plan it out on paper and anticipate any possible installation problems. With this in mind, we began by stacking the components in the case several different ways to the best arrangement. It is important to pay particular attention to how the screw holes on the rack match up with your components. Although there are standards that assure the mounting holes on your equipment line up with the rack rail screw holes– don't count on it. One hole just a hair off can make lining up the face plates very frustrating.

### Double check

Once you have determined the best way to mount your gear, but before you fasten it down, check to make sure there is sufficient space to run all cords and wires without binding. There also needs to be sufficient room to get your hands inside to connect everything. A potential problem with our project case surfaced when we found the depth of the Hosa CT-30 controller blocked the jacks of the MTX

*(continued on page 54)*

Although there are standards that assure the mounting holes on your equipment line up with the rack rail screw holes– don't count on it. One hole just a hair off can make lining up the face plates very frustrating.

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MX-600 mixer. The solution was to raise the controller one inch using nylon spacers from the hardware store. This made the back of the mixer more accessible and put the controller at a comfortable level.

## Tighten it down

Once satisfied everything was where we wanted it, we attacked with an electric screwdriver. First install all the screws loosely, to check the fit and allow for slight deviations in the equipment mounting plates. Once everything lines up, tighten down the screws.

*Tip:* To prevent scratches to the face plates, use a thin nylon washer with each screw. Colorado Sound N' Light furnishes these with the Cube.

## Finishing Touches

For a neat and clean appearance we banded all the wires together with nylon ties, and fastened them to the sides of the case. Longer wires and power cords were

tucked into any spaces along the case sides and secured with small blocks of foam rubber.

The completed system is perfect for anything from a small wedding, club date, or major-league karaoke event. The Hosa CDG-30, with on-board graphics decoding, combined with the CD-quality echo and EQ of the MTX MX-600's sampler and the Ashly mic mixer's versatility, covers all the bases. The Ashly compressor/limiter is a great help in controlling levels, particularly in situations with live singers. The Gemini power strip offers plenty of AC connect points with very useful front lighting.

Mounted in the Cube, the whole package became a practical, strong, and reliable mobile DJ/K system. And the vented back panel allows for operation with or without the panel latched in place.

*For more information:*

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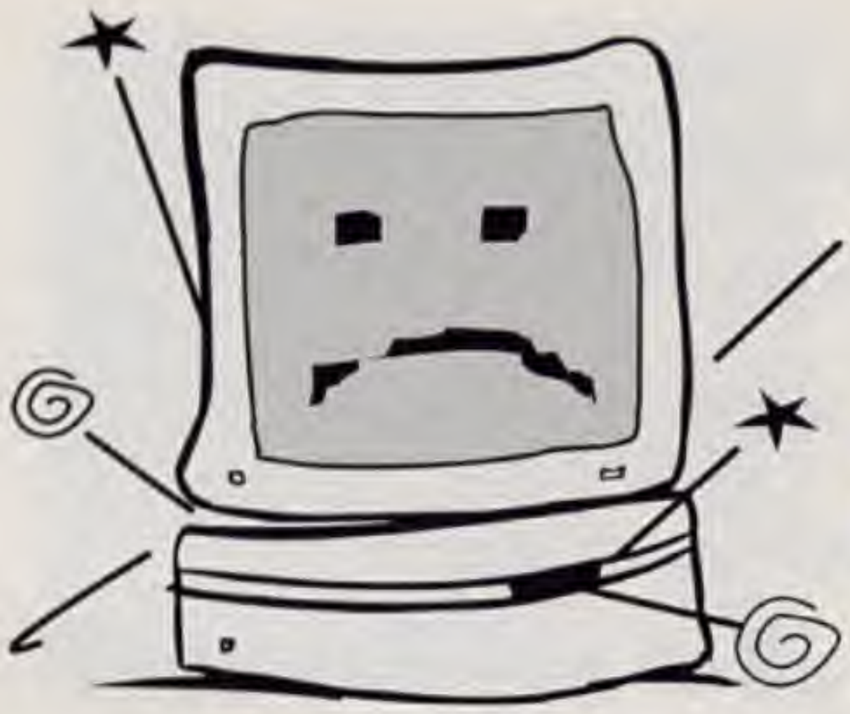

By Ted Gurley

# The Computerized DJ

# CRASH AND BURN

**Avoiding every computer user's worst nightmare.**

## I've been robbed!

That was my reaction when I turned on my computer after a violent storm swept through the area recently. All records were gone from the application I use for my business. I experienced instant panic. Every summer booking, all my playlists, all my bookkeeping — gone! Frantically, I searched my disk libraries for a recent backup, which I had, and within a short time, I was back up and running.

Backing up your data is a concept much like seat belts in a car. They're an annoyance and an inconvenience, but when you need them, you couldn't be happier about their existence. So let's look at a few ways you can protect your computer and your business from disaster.

If you have been following this column for the past couple of years, you probably manage all aspects of your business on your personal computer. Your system might include: Your company's financial information, important contacts, your music database, form letters, and your calendar for upcoming performances. As I discovered, it only takes one flood, power outage, or theft to rob you of this essential information. For less than $300 you can be bulletproof in three easy steps.

## The power problem

Just like with your sound system, your computer works best when it is delivered constant power supply. The voltage in your home or office will dip and rise every time your electric service cycles on and off or when a major power hog like the heater blower kicks in. What happens if suddenly, without warning, the power in the building or in your neighborhood dies while you are closing out the monthly books? Even slight drops and spikes in power can cause big problems with a computer's memory. Computers store active data in RAM (Random Access Memory) which is only temporary memory. If the power drops, the project you are currently working on will simply disappear.

A spike or surge through the line will fry your computer. These spikes only last a fraction of a second but, can send up to 6,000 volts through an AC line.

## Solutions

Step 1. Buy a good surge protector and use it properly. Plug the computer, printer, monitor, and modem into the same surge protector. This insures that all the components are sharing the same ground. Make certain the protector is plugged into a three-way plug. The surge protector will kick in like a fuse on a speaker and "catch" the surge if too much power comes through the line. A computer grade protector with at six outlets costs around $35.

Step 2. Buy an Uninterruptible Power Supply (UPS). The UPS will provide your system with 100 percent power protection. You can consider the UPS as a big battery that is always there and constantly charged. If the power drops below the set level (normally 102V), the UPS will kick in and provide enough time (up to 20 minutes) to complete your work in progress, save it and shut down properly. The UPS is installed between the surge protector and the wall outlet. Cost is around $100.

## Data Backup

One day when you least expect it your hard drive will crash. Your data may or may not be completely lost but, it will be damaged. To save you the heartache of trying to put an entire business back together again, I've designed the most simple backup system I've ever seen for the PC. The traditional systems involve three different sets of backups, mine involves only one backup once a week.

Step 1. Think about where you store your data. Do you write a letter in Microsoft Word and just click save? If you do, you are storing it in the software sub-directory. Consider creating a separate sub-directory for each task you routinely do. Create a separate work directory or data directory for: Letters, finance, your music library, and any other frequently used software. I have four:

1. *Finance* is where I keep my "Quicken™" files.

2. *Work* is where I store letters and song lists.

3. *Music* is the sub-directory for my music database.

4. *Sound* is the catchall for my calendar, ad layouts, and anything else.

Backing up your data is a concept much like seat belts in a car. They're an annoyance and an inconvenience, but when you need them, you couldn't be happier about their existence.

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## CRASH AND BURN *(cont.)*

Use these directories anytime you do work on the computer.

Step 2. Copy only the files in these directories to a few floppy disks once a week. That's it! (There's no need to backup the software since you probably did that when you first installed it, as most software instructs.) Store the disks in a fire box and relax. If your backup session takes more than five disks you might want to add a tape backup which you can run overnight to back up the same directories. Tape drives cost around $100, a fire box is $35 and up.

To further protect your data consider getting and running a shareware program like "Park" before you turn off your PC. This program will prevent wear on your hard drive. Think of your hard drive like a turntable, if you don't run "park," it's like dropping the tonearm on a record and letting it rest there overnight. Macintosh users note: The Macintosh system software automatically "parks" the drive head in a safe position during shut down.

### An ounce of prevention

For less than $300 your business data and computer can be bulletproof in three easy steps: power surge protection, power supply backup, and data backup. Take it from me, for over 10 years I never had a problem until that one day when all I got was a flashing prompt. Don't get robbed!

*Ted Gurley owns "Sound Associates" in Dallas, Texas. E-mail Ted for a free copy of his DJ guide to the Internet, "The Net Mix". E-MAIL - tgurley@onramp.net.*

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# Fail to plan... Plan to fail....Part IV

## *Market research--The key to planning a successful venture*

by Blaine S. Greenfield

When formulating your business plan, it's of paramount importance that you think in terms of how others will accept your ideas as they are outlined. If your goal is to get others to invest their time, talents or financial resources in your venture, you need to prove to them, beyond a doubt, that you understand the market and its potential.

In the last issue, we discussed the need to define, as specifically as possible, your initial target prospects. For example, is it your intention to target the corporate party market versus the wedding market? Why? Possibly you live in an area that's overflowing with DJs beating each other up for the wedding market while ignoring the growing corporate market. On the other hand, if there are no major firms with offices in your area, your aim is probably a different target. This is up to you to determine, and once you have, elevate your marketing research to the next level: Interview a sampling of your current customer base to look for answers to the following question:

• *Why do my present customers use my service over the competition?* The answers you get will vary, but the key here is to shut up and listen. Too often, people ask this question — yet they fail to wait for a response. Or they fail to probe for practical, usable information.

Surprisingly, you may get a simplistic answer such as: "We use your service because we like you." Think about that.

Two key reasons people buy something are: 1. To meet a need or solve a problem; and 2. Because they liked and trusted the salesperson. A lot of DJs can do a good job meeting the need, however, (and perhaps surprisingly) many fall short in the latter regard. Consider the next major purchase you make. You'll be amazed at how many salespeople do a terrible job of just being likable. Many seem to go to the other extreme.

### Finding the ideal customer

After finding out what it is about you people like, you have something to sell to other prospective clients looking for a DJ with the same qualities. Which leads to our next question:

• *How can I find more customers like the ones I currently have?* This is the key to your future marketing efforts. Once you find your "ideal" customer, possibly someone within a specific corporation who refers you several bookings a year, review how you won that person over. From this single client, you may be able to establish a step by step procedure for reaching similar individuals and landing more accounts.

• *What is the size of your desired target market? What is its growth potential?* If it turns out that your target market is not as large or lucrative as you originally projected, you won't be in business very long. Before you scrap the idea or change direction, make sure you are working with the facts. Most of the information you need can be obtained from such sources as your local Chamber of Commerce, your library and various online services, to name a few. If you need additional information, contact the Small Business Development Center at your local college. You may even want to contact the same college's marketing department and inquire about classes that are looking for a real-life class project. Then volunteer your business.

### Learning the hard way

Do not rush the information gathering. Too often, I see businesses make a superficial stab at determining what their customer base will be, only to become a disaster when marketing activities are attempted.

One client, prior to coming to me, did a direct mailing of 15,000 pieces. The response was horrendous, something like 43

**Marketing Idea Winner**

One DJ who definitely has his act together, particularly with respect to determining an appropriate target market, is Paul T. Beardmore — the winner of this issue's Marketing Ideas contest. Paul, owner of The DJ Connection in Front Royal, Va., reports that his company has greatly benefited from bridal expos. He notes that, "There isn't anything new about participating in a bridal show," the difference is — he sponsors them.

This annual show has been a large success, in large part because it costs him nothing. He charges other wedding vendors a fee to cover the expense of advertising the show. Furthermore, all vendors receive an exclusive guarantee. Only one of each type of business may participate. Lastly, Paul makes sure that his is the first show in the area every year. It is usually held on the first or second Sunday in January.

**Special note:** There have been so many fine ideas submitted that the Marketing Ideas contest has been extended. Keep the ideas coming, especially if it works for you, and you have a chance to win a prize. In addition, the very best ideas will be described in upcoming columns. See information at the end of this column on how to submit your entries.

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replies. His conclusion was that direct mail just does not work.

What he should have done was, first, test the market. He should have mailed out a total of 200 letters. Half of the letters should have been written one way; the other half should have been the exact same except for one slight change in the offer. Instead of mailing to a single category, he could have selected two, three or four categories and sampled each. Depending on response, an informed decision on which market responded best to which offer could've been made. Or he could have been guided to seek out another market entirely without suffering the expense of a 15,000 mailing that flopped.

### Test your marketing savvy

*Q: What is the most important part of a direct mail piece—the creativity, the list, or the offer? And what percentage would you give to each part?*

A: Most people put down creativity as the most important part, guessing its importance anywhere from 50-75 percent. Wrong! You can have the most creative piece in the world, but it means nothing if it is mailed to the wrong target market. The list is the most important part of your direct mail. Studies show that it contributes to at least 40 percent of the success of your mailing. Right behind is the offer, also in the 40 percent range. Think about it. If you don't entice the right people, they aren't going to buy. The least important, accounting for about 20 percent, is the creativity — yet that is what DJs tend to spend the most time on!

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# THE DISTORTION DEMON

by George Mohr

On my continuing mission to seek out new problems and solutions and boldly go where no DJ has gone before, I transport you to the world of distortion — what it is, what affect it has on your speakers, and how to prevent it.

## What it is

By definition, distortion is any change in the original production of sound. Every piece of audio equipment you own produces some amount of distortion to your signal, but with today's sound systems it is kept to a minimum. Not all distortion is bad either. Tube amplifiers, for instance, generally have a higher distortion rating than most transistor amps. A lot of people, however, like the added warmth a tube amp brings to the sound. It is still considered distortion by definition. The bad distortion is the kind we are more familiar with. You know, the kind you get when "Big Boom Bubba" drives up in a Hyundai Excel and tries to make a 3" by 5" speaker fill a parking lot with sound. This type of distortion is called amplifier "clipping."

## What affect it has

Distortion can affect your speakers by severely hampering the life expectancy of your tweeter, or it could make your woofer stop woofing. Worse — the combination of the two could leave you with a dead speaker cabinet. Even worse — having a speaker's woofer and tweeter die at a gig. At this point you might ask yourself, "But how can I blow a 400-watt speaker with a 200-watt amp?" You can... I better explain further.

A speaker is just a coil of wire and a magnet. When sound is fed to the wire, it works like an electromagnet and moves the speaker cone towards or away from the magnet. When a speaker's power rating is exceeded, this wire heats up and can eventually burn out. When an amp goes into overload, the clipped signal heats up the wire five times as fast. That is how a 200-watt amp can make a 400-watt woofer blow out. As a rule of thumb, if you are purchasing a new system try to get the amp's power the same as the speaker. Of course, you can use an amp that is larger than the speaker's RMS rating, but that's another story.

## Avoiding the demon

Make sure you purchase an amp that has some sort of clip or overload lamp. When this lamp flashes, back off immediately! Don't wait until the song is over. Just a bit of data worth noting — the most popular power amp on the market today does not have a clip lamp! I'm not mentioning names, but I'm sure you know which one it is.

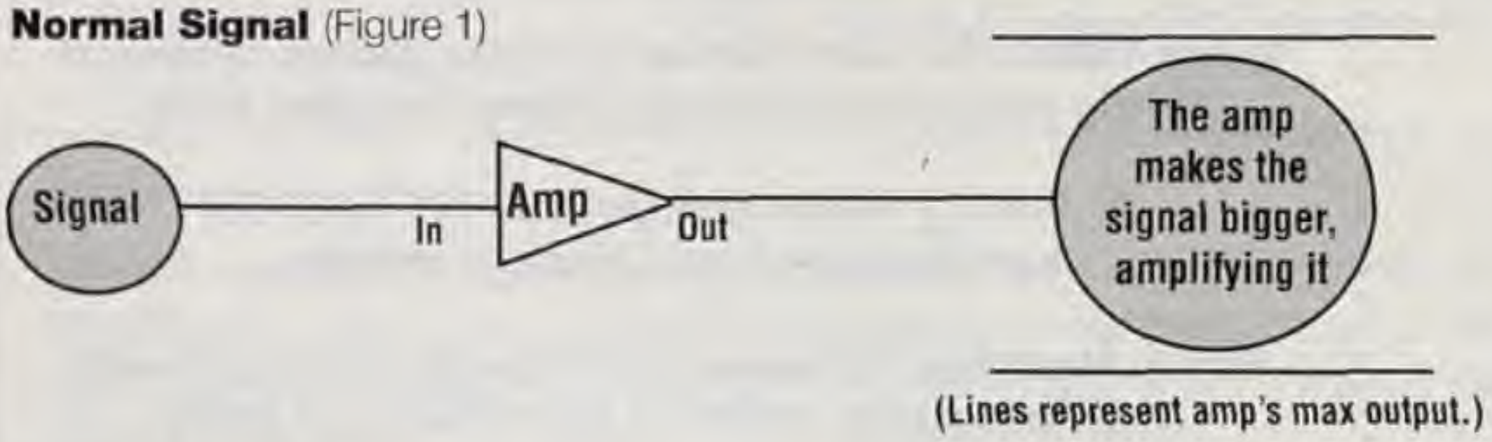
Another way to prevent overload is to lower the music volume when you speak into the microphone. Many people don't realize that shouting over the music is definitely one way to cause clipping. Speak into the mic as loud as you think you are going to speak and adjust the volume while watching the clip lamp. Give yourself plenty of headroom. If you find you are overloading quite frequently, it's time for a larger amp.

Last but not least, one other device you can use to prevent clipping is a limiter/compressor. It prevents distortion on amps with no clip lamps. Look for it the next time you go to your pro-audio dealer.

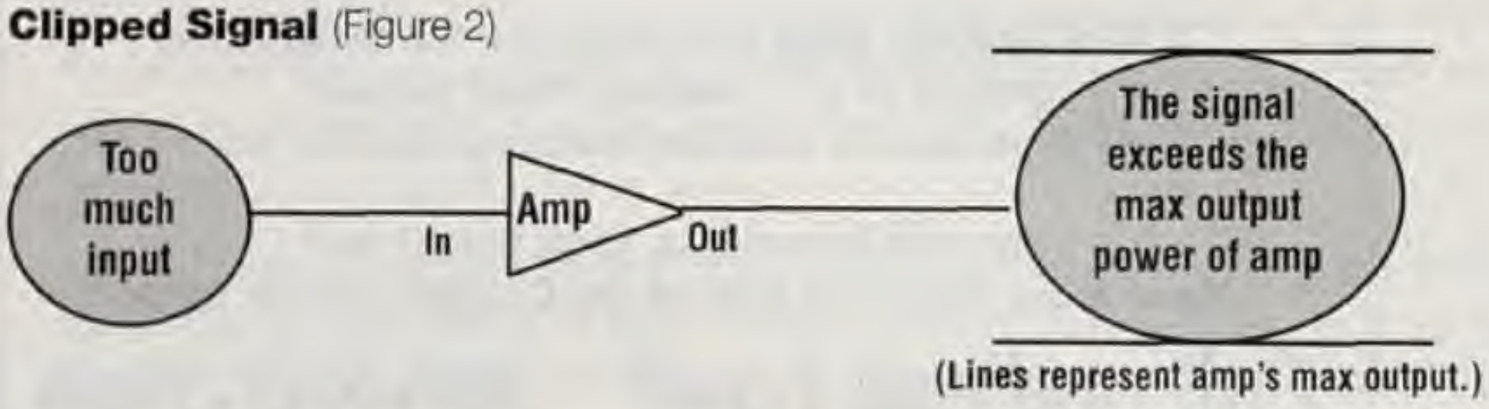
Now you can venture out into the galaxy with full knowledge of how to handle the distortion demon. If you have any further questions, feel free to write me at Abracadabra Lights and Sounds, 1153 Deer Park Ave., N. Babylon, N.Y. 11703. Or you can reach me at (516) 667-2300.

Clipping is what happens when a power amp runs out of power. The signal literally gets "chopped" or clipped off. This produces wads of bad distortion. Take a look at the diagram below for further explanation.

**Normal Signal** (Figure 1)




**Clipped Signal** (Figure 2)



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# DJ SHOPPER'S CORNER

# AMPLIFIERS

by Henry Collins, Technical Editor

An amplifier's performance, like that of a high precision sports car, is not determined by brute horsepower but rather how well it handles on the road. For example, two different cars have the same horsepower and acceleration. So, on a straight dry road, both cars will likely display comparable performance. However, one car has superior cornering capabilities, making it a better choice for real world driving since all roads are not straightaways. Likewise, two amplifiers may exhibit comparable power and distortion specs when tested with a continuous tone of a given frequency. However, what distinguishes one amplifier from another is its ability to accurately reproduce music with all of its complex wave forms and varying degrees of amplitude.

The following is a review of key performance characteristics that distinguish good amplifiers from superior amplifiers. An understanding of these basic points will provide you with a firm foundation with which to intelligently measure product claims and performance when making your next amplifier purchase. We have also provided a comparison chart of specifications on some of today's leading power amplifier for your reference.

## DISTORTION

While accurate and faithful reproduction of the input signal is essential for high fidelity listening, no amplifier can perfectly reproduce an audio signal without some measurable amount of distortion. Simply defined, distortion is any unwanted deviation or alteration in an input signal as it appears at the amplifier's output. Just 10 years ago, amplifiers with distortion figures of 0.1% were considered state of the art. Today, a typical distortion rating for a moderately-priced 100-watt amplifier is 0.08%, and 0.005% or less for a top shelf amplifier.

BGW Performance Series 1, 2 and 3

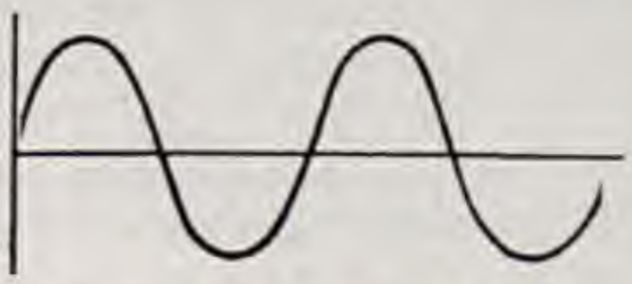
There are four principle types of distortion that are associated with audio amplifiers: Total Harmonic Distortion, Intermodulation Distortion, Switching Distortion and Clipping Distortion. With the exception of clipping distortion, THD, IM and Switching distortion are all indicative of quality amplifier design. On the other hand, no power amplifier is immune to clipping distortion.

### THD

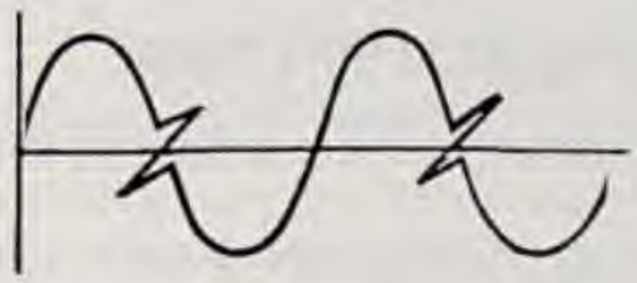
THD (Total Harmonic Distortion) is characterized by the appearance in the output of harmonics other than the fundamental harmonics in the input signal. For example, 600, 1200 and 1800 Hz continuous tones are fed into an amplifier. At the output, however, 620, 1240 and 1880 Hz tones appear in addition to the original tones. The additional harmonic equivalents of the input signal are referred to as harmonic distortion. The cause and nature of THD can be attributed to a number of conditions, all too numerous to mention. Amplifiers with high THD will exaggerate or mask over portions of music, particularly those frequency ranges that are directly affected.

### IM DISTORTION

IM (Intermodulation) Distortion is the occurrence of frequencies made up of components equal to the sums and differ-



Normal audio waveform



Switching disorted waveform

ences of two or more frequencies present in the input signal. For example, if 12 kHz and 15 kHz signals were fed into an amplifier, two possible frequencies that might appear as a result of IM distortion would be 3 kHz and 27 kHz. Since the resulting frequencies bear no harmonic relationship to the input signal, they will be far more objectionable to the listener. For this reason, IM Distortion is generally regarded as the most objectionable form of distortion.

### SWITCHING DISTORTION

Switching distortion occurs when output signals generated by two alternating bipolar transistors are not properly aligned at the crossover point. The crossover point is the exact moment when an output transistor switches off after completing one half of a waveform and another matched transistor turns on to complete the other half of the signal. In an ideal case, the output signals of both transistors converge at the crossover point to form a flawless waveform. Of course, this is seldom if ever the case. To help curve switching distortion, some audio manufacturers have incorporated Class AB amplifier technology and bias feedback into their amplifier designs. (See following illustration).

### CLIPPING DISTORTION

When an amplifier is driven well beyond its rated output, clipping occurs. Clipping is best described as an amplifier's inability to provide the power needed to faithfully reproduce the peak-to-peak characteristics of an input signal. The "clipped" signals resemble square waves in form and are heard as IM Distortion. An amplifier driven into clipping for an extended period can overheat and result in thermal damage to the amplifier and possible damage to the speakers.

## SIGNAL-TO-NOISE

All amplifiers, no matter how well designed, produce some internally-generated noise components. Some of these noise components take the form of "hum" which may be produced by the AC line frequency or the amplifier's power transformer. Additionally, an amplifier's signal processing and output devices themselves may emit random or spurious noise due to high ambient temperatures, output switching or RF interference. Regardless of the cause or its nature, the mark of a good amplifier lies in its ability to minimize unwanted noise.

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# DJ SHOPPER'S CORNER

## AMPLIFIERS

One universally accepted yardstick for measuring noise in an amplifier is called signal-to-noise ratio, sometimes referred to as hum & noise. Measured in decibels, signal to noise is the ratio of desired signal components to random noise within the system. The higher the S/N ratio, the quieter the amplifier. Since an amplifier's primary job is to amplify sound and not noise, signal-to-noise specs are an important gauge for measuring an amplifier's overall performance.

### THERMAL PROTECTION

Power transistors generate heat, as well as electrical wattage. To keep the operating temperature of these transistors within safe limits, an efficient method of heat dissipation must be employed to protect the amplifier from thermal damage. Heat sinks alone are generally adequate for amplifiers with output power of 100 watts or less. High-power amplifiers, particularly those used in professional applications, usually feature heat sinks and forced air cooling systems. For added protection against overheating, some amplifiers feature thermal cutout circuitry which shuts down the unit when temperatures exceed safe operating conditions.

### OVERLOAD PROTECTION

Another mark of a well-designed amplifier is the ability to protect itself and speakers from possible damage. For example, some direct-coupled amplifiers have a power bandwidth extending down to 0Hz (direct current). If the amplifier were to pass dc on to the speakers, it could over heat and damage the voice coils. On the other hand, if the impedance at an amplifier's output terminals drops below recommended limits, the power transistors would be driven into overload. To prevent these and other possible hazards, dc protection circuitry, temperature sensors and overload detection devices are used to trigger a switching relay that shuts the amplifier down.

Electro-Voice P1250

### Two New Pro Decks from Denon

Denon's new DN740R professional double cassette is a rack mount unit offering cassette-to-cassette dubbing, pitch control and auto-reverse playback on both transports. For enhanced sound quality and low-noise playback the DN740R features Dolby B and C noise reduction circuitry. The unit also employs optical sensors that sense the non-magnetic tape leaders, allowing it to automatically cue to a starting position just past the leader and auto-reverse nearly instantaneously. The DN740R comes with Denon's exclusive RC-41 Wrist Commander Remote control, a wristwatch-style remote that provides convenient control over both decks. $750 suggested retail.

The DN790R from Denon is a professional three-head, rack mount cassette recorder offering Dolby S noise reduction system. The Dolby S system provides ultra-wide dynamic range, increasing the signal-to-noise ration up to 24 dB. This increase brings cassette performance closer to that of digital audio tape. In addition, the DN790R features manual and automatic bias tuning, pitch control, automatic tape selection for type I, II and IV tapes, and Denon's highly regarded three-motor, computer-controlled silent mechanism. Other advanced features include memory rewind, easy-to-read fluorescent metering, accurate music search system, wired remote and balance and unbalanced inputs and outputs. $950 suggested retail.

| Manufacturer | Model | RMS Power Output | Frequency Response | THD | Signal-to-Noise | MSRP |
|---|---|---|---|---|---|---|
| **Ashly** | FTX-1001 | 120W @ 8 ohms | 20 Hz. - 20 kHz. | 0.004 | -100 dB | $699 |
| | FTX-1501 | 200W @ 8 ohms | 20 Hz. - 20 kHz. | 0.004 | -100 dB | $799 |
| | FTX-2001 | 300W @ 8 ohms | 20 Hz. - 20 kHz. | 0.004 | -100 dB | $999 |
| **Crest** | CA6 | 400W @ 8 ohms | 20 Hz. - 20 kHz. | 0.01 | -105 dB | $1,290 |
| | CA 9 | 600W @ 8 ohms | 20 Hz. - 20 kHz. | 0.01 | -105 dB | $1,670 |
| | CA 12 | 700W @ 8 ohms | 20 Hz. - 20 kHz. | 0.01 | -105 dB | $2,390 |
| **Crown** | Power-Tech 3 | 540W @ 8 ohms | 10 Hz. - 20 kHz. | 0.1 | -105 dB | $1,690 |
| **Electro-Voice** | P1200 | 350W @ 8 ohms | 10 Hz. - 30 kHz. | 0.05 | -105 dB | $1,700 |
| | P2000 | 500W @ 8 ohms | 10 Hz. - 30 kHz. | 0.05 | -105 dB | $2,600 |
| | P3000 | 750W @ 8 ohms | 10Hz. - 30 kHz. | 0.05 | -105 dB | $3,400 |
| **QSC** | PowerLight 1.8 | 400W @ 8 ohms | 8 Hz - 100 kHz. | 0.05 | -100 dB | $1,298 |
| | MX 3000a | 1,600W @ 8 ohms | 8 Hz. - 100 kHz. | 0.05 | -100 dB | |
| **Stewart** | PA-1400 | 300W @ 8 ohms | 15 Hz. - 45 kHz. | 0.1 | -100 dB | $1,399 |
| | PA-1800 | 400W @ 8 ohms | 15 Hz. - 45 kHz. | 0.1 | -100 dB | $1,699 |

## DAMPING FACTOR

An amplifier's ability to dampen or retard speaker cone movement after a drop in

Stewart Electronics PA 1400

signal amplitude has been a subject of much debate throughout the audio industry. A number of electronic damping technologies, including elaborate motion feedback systems, have been introduced over the years, some with varying degrees of success. The truth is, electronic damping is determined by the amplifier's impedance characteristics. Excessive damping can inhibit a speaker's ability to accurately reproduce transient signals. Insufficient dampening can result in exaggerated and uncontrolled speaker movement.

## The Bottom Line

Amplifiers take a lot of abuse: rough road handling, prolonged clipping, over heating and heavy speaker loads. Not just any off-the-shelf amplifier can fit this job description. My advice: Invest in quality and keep the repair shops hungry.

# 40 Years of US/UK Hits

The *All Music Book of Hit Singles: Top Twenty Charts from 1954 to the Present Day* , edited by Dave McAleer, is the first book to completely chart U.S. and U.K. Top 20 music, month-by-month, over the last 40 years.

The listings are based on official chart position data from *Billboard* and Britain's *New Music Express* and *Record Retailer/Music Week*. The book is studded with anecdotes and artists' photos, offering a terrific source of nostalgia and music trivia.

McAleer's unique way of comparing hits from both sides of the Atlantic shows each recording's weekly chart position, peak position, the number of weeks spent in the Top 20, weeks at No. 1 (if applicable), and its performance on other major charts.

Each record is listed with the name and nationality of the artist(s), the previous month's chart position, recording label, total number of weeks on the chart, and its equivalent U.S./U.K. chart position. Symbols indicate whether the record was the artist's first or most recent Top 20 hit, and whether it sold one or two million copies. The book also includes a list of the top 100 singles artists of all time in the U.S. and U.K.

The *All Music Book of Hit Singles* is organized by decade. Each section begins with a concise historical overview and musical summary of that period. Two indexes aid in tracking the chart positions of all Top 20 hits in the U.S. and U.K. from 1954 to 1994. You can reference by artist or song title.

The *All Music Book of Hit Singles* is available for $22.95 at most book and music stores, or contact Miller Freeman Books, 6600 Silacci Way, Gilroy, Calif. 95020; tel:(800) 848-5594, fax: (800) 437-3299.

***About the Author***

*Dave McAleer, a prominent music journalist, is chart researcher for British Sky Broadcasting Television's "UK Top 40." He also supplies daily music trivia for radio and writes regularly for Vox, Replay/Gold CD and Country Music People. He is the author of The Chart Book and Chart Beats, a contributor to the Guiness Encyclopedia of Popular Music and The Rock 'n' Roll Years, and established the Music Business Trivia League, which led to numerous pop quizzes on radio and television. He lives in London, England.*

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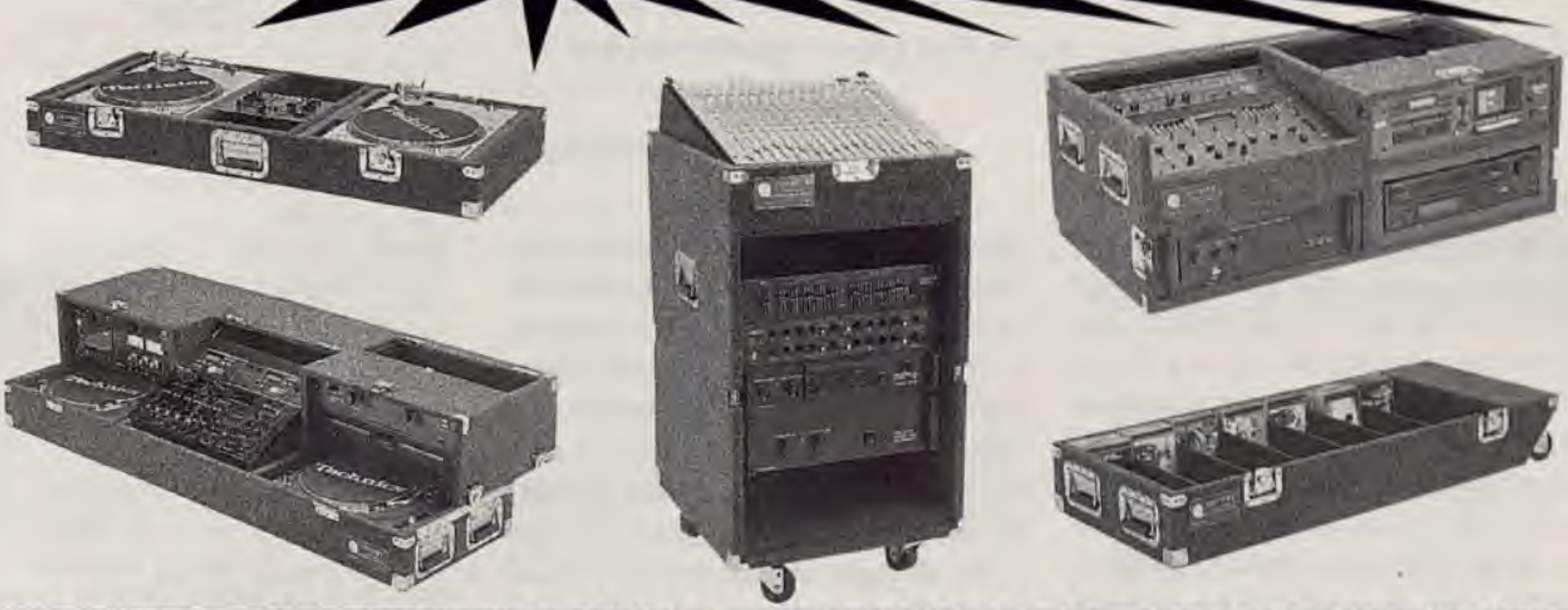

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# PROFILE

# Big Wheel in Wheeling

D.B. Parsons and wife offer more for less...guaranteed!

**By Michael Erb**

You know you've been doing something a long time if you can't remember when you weren't doing it. When I asked Dave B. Parsons how long he's been a DJ, he replied, "It's hard for me to remember when I haven't been a DJ. When I was in high school, I was involved with the high school radio station and the school would hire us to DJ school dances." With a chuckle, Parsons admits he never really wanted to be a radio announcer. What he loved was spinning the tunes. "The school would pay us $30 or $40 to do a dance. They'd give us a guitar amp and a couple guitar speakers." Through this introduction, Parsons got the idea of financing his college education by DJing.

During his college years, he was very involved with photography and with a very special lady. Now, both have found their way into his business. Parsons graduated college, married his sweetheart, moved to a larger home, and added video to his business. Now his life-time partner is also his full-time assistant. Parsons and his wife, Valerie, operate D.B. Productions, in Wheeling, West Virginia.

The Wheeling area is mostly industrial, coal mining and steel are the main industries. A small blue-collar city is not typically where you'd expect to find a DJ service commanding $110 per hour. After all, there are much larger markets where the going rate is more in the $80-$90 range. In addition, Parsons says there has been an explosion of new competition in the past year and many of these "Johnny come latelys" are of the $50 an hour variety. So why is it this DJ can ask for, and get, $110 per hour?

## The D.B.P. Guarantee

There are two important reasons why D.B. Productions is able to get the rate it does. First of all, the company has the most extensive light show in the Wheeling area. But claiming to have an "ultimate light show" means nothing, unless you back it up. Parsons does, with a guarantee that says, "...if you can find a DJ service with a bigger or higher quality light show for a lower price, we'll match the price." This is a brilliant strategy as it forces the customer to comparison shop. By talking to other DJs, they soon realize they are getting the most bang for their buck with D.B. Productions. And as of yet, nobody has cashed in on the guarantee!

Parsons says his light show is probably just average when compared to some of the services in larger metropolitan areas but, he may not be giving himself enough credit. With 32- Par 36 cans, an Avenger, a Jewel, Helicopter, Vertigo, mirror balls, eight Sirens (four different colors), strobes and fog, it is quite impressive. The Par lights are on a special tree system that is positioned in front of the speakers and hooked up to a computerized NSI controller. Everything else is hooked onto a hanging truss system. With so many lighting effects it is easy to go overboard by having too many effects operating at one time. Parsons is very careful to ensure the effects are used sparingly, seldom using more than two or three effects at any particular time.

## Job One

It's not just the guarantee that brings in business. Total customer satisfaction is the goal. Consistency of presentation is of paramount importance. Parsons says, "You put your reputation on the line every time you go out to a job. If you can't put on a consistently high quality product every night, people are going to question your service."

Performing 150 events a year, he has worked hard to achieve success. Nearly 40 percent of his annual volume is corporate bookings. He explains, "We work closely with Ogilvies, a local resort. A lot of tour buses come to the resort, so I contact the tour bus companies directly. Now, when the tour buses come into town, we are hired directly to provide the entertainment. There are numerous hotels in the area that refer us as well."

*Michael Erb, Mobile Beat's Pro-Files editor also operates Michael 'E Mobile Sound in Ithaca, NY. He can be reached on the Internet at mikeerb@aol.com>*

## Variety show

A unique extra that Parsons offers corporate clients is a live music/comedy hour featuring himself and his wife. "It's an after dinner thing and we use it as a transition before the dancing starts. We do clean, cornball comedy routines and sing mostly late 70's folk and country tunes like James Taylor, Dan Fogelberg, Garth Brooks, Clint Black... that sort of thing. I play the guitar accompanied by a drum machine and [the vocals are provided by] my wife." He got the idea after doing another corporate job where the entertainment included a Willie Nelson impersonator. When Parsons saw the crowd go wild over this impersonator, he started thinking that he could offer a similar service. "We started putting it into our corporate events and it saved them from having to pay for a band while giving them something extra for the price."

During a typical wedding reception, Parsons will play pre-programmed music during the meal while he snaps photographs. Valerie shoots the video. With few exceptions, the business is staffed only by Parsons and his wife. He was even the DJ at his own reception. "It was pretty interesting. A friend of mine from a radio station came in and did the introductions, and we had mixed the music ahead of time."

## Videos sell!

How many times have you been asked by a customer if it would be possible for them to see you in action? Generally, it is inappropriate to have the customer come to a private wedding reception to check you out. This is where having a video to hand out can make you shine in a customer's eye. You may be able cut a deal with a videographer to shoot a video for little or no cost and it's relatively inexpensive to make multiple copies. D.B. Productions has such a video and feels it has been very helpful. Parsons says, "Basically, no one has a demo video (in Wheeling) they can show a client. Our video is about 15 minutes. It's something we can show a prospect so they know exactly what we offer."

The video demonstrates the videography and photography packages that D.B. Productions offers, in addition to a section highlighting the DJ and light show. It is fully narrated but, suprisingly, is without a musical background. "The one thing nobody has noticed is that there is no music on the video. Because of recording licensing, I didn't want to get into trouble. I narrate the video in the style of an infomercial and demonstrate how effective our light show can be. We shot and produced the video ourselves. The Dub Center in Maryland made 500 copies for 99 cents each."

## Exclusive user of Top 200

One more thing D.B. Productions does for their customers, so clients have an easier time selecting music for their event, is to hand out a complete listing of their music to each client. The list of over 12,000 titles includes a reprint copy of *Mobile Beat's* Top 200. Parsons says he is amazed how few DJs realize the importance of this. In his words, "I just don't get it... my competitors don't even hand out the *Mobile Beat* Top 200 list, and it's so simple and inexpensive to do."

D.B.'s marketing plan also includes participating in bridal shows and using yellow page advertising. "I've got the largest Yellow Pages ad, but to be honest it hasn't been doing what I had hoped it would do. We get quite a bit of business by word of mouth, referrals from events we've done, and recommendations from the banquet halls."

## Life in Wheeling

While life is good for Dave and Valerie, there is a disadvantage to living in Wheeling... trying to find DJ equipment. Although there is a small, local outlet for equipment, Parsons chooses the hour drive to Steel City DJ Supply in Pittsburgh, Penn. "I call ahead and make sure they have what I want before I leave." He saves the cost of freight by going there himself and finds the service to be first rate.

There are many things that affect how successful a business is. In Wheeling, Parsons feels it is good service and extra effort he consistently gives his clients that sets him apart from the competition. "We are unique as far as what we offer the customer for the money. I go to a lot of trouble to satisfy each client. I'm not trying to make a killing, I'm just trying to make a living."


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# IN SEARCH OF THE BEST SOUND AND LIGHTING SYSTEMS ON EARTH

Dennis Duchow, alias Boogie Time Duke, has dedicated the past 16 years to being a DJ. Competing with about 100 other DJ companies in a 50-mile radius of his home in New Holstein, Wis., Duchow runs a single-service company, employing two roadies to assist him. Duchow makes running a small operation work for him by offering an extra measure of personal attention to all his clients, to be sure they get the kind of show they want. His reputation for quality service and professionalism, as well as his ability to program music for any occasion and adapt to any situation, is what, he believes, keeps the phone ringing. Even though he's made a name for himself in his area, he doesn't let himself get too complacent. "I'm constantly updating and perfecting my system and the show."

Duchow discovered his ambition for the DJ business back in grade school, when he played records for a class party. "I built my own speaker cabinets and was the envy of my friends," he says. When he was in high school, he played at a few dances at schools and the youth center. Eventually, he decided to start his own business. "It was a tough road back then (in the '70s) when only bands and other forms of "live" entertainment was being featured in the clubs," Duchow says, "Once they (club owners) saw what I could do and how I motivated and interacted with the crowd, I made a name for myself." One thing Duchow won't ever change, he says, is his logo. "Our name has remained the same throughout all these years... We've become so well-known from our logo, we decided not to tempt fate and change it to something more

BY RENEE LASSAIL

hip," Duchow explains.

Duchow always tries to accommodate any size event and, if necessary, will rent equipment. One job he did was for a car show that covered an area about the size of three football fields. He brought in nine PA speakers in addition to his regular system. Boogie Time does a variety of gigs that include: Car shows, drive-ins, grand openings, and the standard weddings, parties, club gigs, etc. A normal show takes 45-60 minutes to set up, this includes sound, lighting, and karaoke. He uses stage props and contests to keep the crowds attention. He often uses blowups, costumes, wigs, and whatever else he thinks will keep a crowd amused. His interest in games led to his invention, "The FunBox Score Box," which is used in contests (available from Celebrity Sing-

Along). It's a scorekeeper utilizing large LED lights, buttons and buzzers.

Duchow has a lot of sound and lighting equipment but says his favorite piece is the Denon DN2200F CD player, because of how easy it is to operate. The large touch buttons are convenient, he says. To transport his show, Boogie Time has a 5' x 10' Pace trailer, with a drop door, and a GMC Safari mini van.

"The DJ business has given me my greatest rewards and accomplishments and I plan on being around as long as the phone keeps ringing," says Duchow, the Boogie Time Duke.

## Boogie Time's Line Up

Lighting:
2 each: black lights, mirror balls, Tripplite beacons, oscalators, Salvin sound scanners, Anytronics super strobes, and Martin ministars.
10 Ness Starburst strobes
4 Par 46; 8 Par 36 fixtures
4 Lampo ET lamps, 2MOV Little Star, Derby
Martin Robozap, Magum 1600 fogger
ETA Crank stand
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Custom cable snakes/lighting wires

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ART processor
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2 Shure 24L mics
Hitachi CD player
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2 TVs
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Sound Equipment:
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Sony cassette deck
Denon DN 2200F CD player
Yamaha EQ
DBX 3-band expander
Sound Tech ST-15 EQ
2 Carver PM 1.5 amps
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# The Scoop

# UNIQUE NEW WAY TO STORE YOUR TOP 200

There are numerous ways to store and display CDs, but check this out. It's called a Tombox and it's a unique way of making your CD library a visual part of your performance. The Tombox stores 200 discs in a clean, dust-free, plastic case. Any disc can be accessed and removed in just a few seconds. Simply spin the large black knob in the center of the unit. When the LED readout (bottom left corner) shows the number corresponding to the disc you want, pull the knob and the CD slides out. Special brushes provide a tight seal around the access slot and clean each CD as it is inserted or removed from the box.

To keep track of where each disc is, insert the CD covers into the plastic pages of the special four-ring organizer (one provided with each box). The organizer holds 100 CD covers. The next time a party guests asks "What kind of music do you have?", just show them the book.

Better yet, if you use the Mobile Beat top 200 as a request and programming guide, make your life even easier by noting the slot number next to the title of each song. If your library is on computer, add the disc's slot number to your music library data base. No more pawing through a hard case, no more lost or broken jewel cases.

Once the Tombox is loaded with your favorite 200 CDs, keeping them organized is a no-brainer. It's illuminated so you can read a disc label in low or no-light conditions.

In addition, the Tombox adds a new visual dimension to your setup. Placed in the spotlight on a table behind you, it shows off your collection while remaining well out of reach of the audience. It's also an effective theft deterrent. Standing about 30 inches high and 24 inches wide, and weighing close to 30 pounds loaded, it's a bit awkward for someone intent on running off with your collection. With the optional carrying case, however, transporting it is simple.

Suggested retail price is $349. For more information: Pro-Sing at 800-ProSing.

In Corte Madera, Calif., Glorinda Marie's, "Travelin' Tunes" is keynote to a memorable performance. To promote her service, Glorinda uses a professionally designed, glossy brochure highlighted with photos of past performances.

Featuring quick and positive wording, the brochure gets right to the point, emphasizing Glorinda's experience as a broadcaster, speaker and M.C. Her photo, a bio and numerous recommendations from past clients inspire confidence. She encourages a personal meeting with each client in advance so that they can get to know each other before the job, and so that she can custom-design her performance to the client's desires.

Glorinda specializes in weddings but does all other types of events from birthdays to bar/bat mitzvahs. Her music library can accommodate any kind of crowd. Her playlist includes big band, the 50's - 90's, reggae, soul, and more. To help clients with their music selection, she provides them with a music sample sheet.

Behind her custom designed booth facade (featuring her logo) are Technic turntables, Denon CD players and tape deck, a Crown Power Base amplifier, Ramsa speakers, and more. Typical of her accommodating personality — Glorinda is prepared to play any form of media, including 45s, LPs, tapes and CDs.

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# DEAD AIR

## crippler of karaoke shows

Sing-Along Essentials

***Keepin' the flow is just as important when hosting karaoke as is DJ'ing***

**By Bob Glazier**

There are many things about karaoke that have nothing to do with being a DJ, but the reverse is not necessarily true. Most of the basic rules for putting on a good dance program hold true for karaoke. Probably the most important one — dead air is our enemy.

It seems like hours from the time I call a singer up to the stage to when he or she finally gets there. And these are the people who are paying attention to the show! These pauses are not quite as critical at private parties as they are in a club. At least at a party, if the people are having a good time they really don't care how long it takes the next singer to get up to the microphone.

### On deck

In observing numerous karaoke hosts, I've picked up all sorts of unique ways to minimize "dead air" and keep the action going. Some clubs put a board up at the side of the stage. As someone hands in a song request slip, their name is added to the list on the board. As people sing, you take their name off the board. This way, singers know well in advance when their turn is coming. It cuts down on such show stoppers as calling up a singer who happens to be in the rest room, or has left the club all together.

On the down side, this idea is based on the assumption that people read, and truth is... they don't! Secondly, and even more importantly, who has time to update the board? If you do karaoke shows the way we do, it's a one-person operation and you have your hands full just keeping up the momentum.

Some KJs give updates over the mic as to who's on deck for the next song, and who's after them. Here again, there are some real problems. You are making the assumption that the audience is listening to you... pssst... they're not! Your singers will be lucky if the audience listens to *them*, why should they listen to *you*? Besides, listening to a KJ read off names is not all that entertaining.

Some larger clubs run music video clips in between the singers. This broadens the appeal of the show, but takes a lot of time away from the singers. You could stop the videos before they're finished, but this annoys those who are watching them. It's a real "Catch-22"! Another problem with this idea is in regard to what format you have the music videos on. VHS tapes are great, but the cueing is a hassle. LaserDiscs are better, as long as you have an LD player.

### In the real world

After trying numerous methods to reduce dead air between singers, we concluded the best way is to keep it simple. First off, we don't do any kind of updates. If a participant wants to know when it will be his or her turn, they can get up and ask us and we'll be happy to tell them (OK, so sometimes we're not that happy!). If we call on someone who is not in the room, we just move on to the next singer. When we know the missing singer is back, then he or she can have a second chance.

To eliminate dead air between singers, we play TV show themes. For example: When "Jim" is done singing we back announce him, get some applause going and

**cont'd on p. 76**

When you're doing club gigs, you'll also need time to promote food and drink specials, upcoming entertainment, special events, etc. The dead time between singers is an excellent opportunity for these announcements.

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Country continues to be hot at many clubs, and in response to DJs who want more hits from Nashville in their karaoke libraries, Pocket Songs has expanded the selection of country titles in its new Screen Tracks CD+G catalog.

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All songs in the Screen Tracks line are fully licensed to Pocket Songs for CD+G by their original music publishers.

Screen Tracks discs feature eight songs, each of which has been recorded twice: Once in a multiplexed version with removable vocal guides, and again in a full stereo musical backing track without vocals. Lyrics to each song appear on a video screen in full color, and in easy-to-read fonts.

The Screen Tracks disks are compatible with any CD or CD+G player.

For more information contact Pocket Songs at 1-800-NOW SING (1-800-669-7464), or fax 914-592-2751.

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then announce that "Becky" will be singing the next tune and get some more applause going. While Becky is dragging herself up to the stage we'll be playing theme music from The Munsters, The Jetsons, or even The Addams Family. The audience always finds this entertaining, it fills the dead air, and no one cares whether Becky takes ten seconds or two minutes to get to the mic.

Certain themes will even get the audience singing along. Some favorite sing-along themes are The Brady Bunch, F-Troop, and Gilligan's Island. You may have to let the whole theme play which is OK if people are having fun.

TV-theme discs are available at most music stores and they have about 60 tracks on each one. Each track has a running time of anywhere from 30 to 90 seconds, which is usually enough time to get even the most brain dead singer to the stage!

When you're doing club gigs, you'll also need time to promote drink specials, upcoming entertainment, special events, etc. The dead time between singers is an excellent opportunity for these announcements. To keep that music energy going, always do your announcements over a familiar, lively, instrumental background track.

### Help the club!

If you do mostly club gigs, be aware of what is going on at the bar and what the audience is drinking. I don't mean just liquor, but soda, bottled water, even appetizers. Many karaoke regulars (especially here in L.A.) don't order anything! This has been a problem for bar owners since karaoke was introduced in the U.S. They simply hang out and feel that by just being there they are supporting you, the karaoke host. To a certain extent this is true, but you need to get the message across that the only reason karaoke is offered at all is to increase the club's bottom line, which is food and alcohol.

What you need to tactfully convey to your audience is the fact that they wouldn't expect to be able to just go in and sit in a restaurant and not order anything, and a bar is no different. A simple announcement like "We've got a terrific lineup of singers yet to come and a terrific food and drink menu to add to your enjoyment. Remember, there's never a cover charge on karaoke night here at "Bob's," so if you enjoy karaoke, order your favorite beverage at the bar and support the people who make it happen for you!"

If you continue to see the majority coming to sing without supporting the house, suggest the club establish a two or three-drink minimum (comedy clubs have this policy) or a cover charge. Even better, suggest they print up $5 chits, which the guests must purchase at the door. The chits are redeemable for up to $5 worth of food or drinks inside. This way your audience is spending at least $5 per head. Karaoke is fun, but the bottom line is, if your clients don't make money, neither do you.

Have any idea or suggestions? I'd love to hear them. Drop me a line care of Mobile Beat! 'Til next time... Sing one on me!

*Bob Glazier, of Howlin' Hound Productions can be reached at 800-4U2-HOWL.*

# PROSING NEW RELEASES

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## CD NS 0013 CD+G

| | | |
|---|---|---|
| Upstairs Downtown | Keith, Toby | 1 |
| Southbound | Kershaw, Sammy | 2 |
| Tender When I Want To Be | Carpenter, Mary Chapin | 3 |
| You Can't Make A Heart Love Somebody | Strait, George | 4 |
| Old Enough To Know Better | Hayes, Wade | 5 |
| Whose Bed Have Your Boots Been Under | Twain, Shania | 6 |
| What'll You Do About Me | Supernaw, Doug | 7 |
| For A Change | McCoy, Neil | 8 |
| As Any Fool Can See | Lawrence, Tracy | 9 |
| Bend It Until It Breaks | Anderson, John | 10 |
| That's How You Know | White, Lari | 11 |
| Amy's Back In Austin | Little Texas | 12 |
| Lipstick Promises | Ducas, George | 13 |
| This Woman And This Man | Walker, Clay | 14 |
| Thinkin' About You | Trisha Yearwood | 15 |

## CD NS 0014 CD+G

| | | |
|---|---|---|
| King Of The Road | Standard | 1 |
| Dang Me | Standard | 2 |
| Statue Of A Fool | Standard | 3 |
| Tulsa Time | Standard | 4 |
| The Race Is On | Standard | 5 |
| Emotions | Standard | 6 |
| Jukebox On My Mind | Standard | 7 |
| IOU | Standard | 8 |
| Ring On Her Finger | Standard | 9 |
| Almost Like A Song | Standard | 10 |
| Friday Night Blues | Standard | 11 |
| Act Naturally | Standard | 12 |
| Hello Walls | Standard | 13 |
| Have I Got A Deal For You | Standard | 14 |
| I Will Always Love You | Standard | 15 |

## CD NS 0015 CD+G

| | | |
|---|---|---|
| Heartaches By The Number | Standard | 1 |
| Cathy's Clown | Standard | 2 |
| Busted | Standard | 3 |
| Black Velvet | Standard | 4 |
| You Don't Know Me | Standard | 5 |
| Mama Tried | Standard | 6 |
| Wedding Bells | Standard | 7 |
| Is Anybody Going To San Antone | Standard | 8 |
| Texas When I Die | Standard | 9 |
| Walk Softly On This Heart Of Mine | Standard | 10 |
| Old Flame | Standard | 11 |
| Son Of A Preacher Man | Standard | 12 |
| Mountain Dew | Standard | 13 |
| Gonna Have A Party | Standard | 14 |
| Yellow Roses | Standard | 15 |

## CD NS 0016 CD+G

| | | |
|---|---|---|
| Okie From Muskogee | Standard | 1 |
| Working Man Blues | Standard | 2 |
| Green Green Grass Of Home | Standard | 3 |
| Tiger By The Tail | Standard | 4 |
| Ramblin' Man | Standard | 5 |
| Only You | Standard | 6 |
| Somebody Should Leave | Standard | 7 |
| Don't You Ever Get Tired of Hurtin' Me | Standard | 8 |
| He Walked On Water | Standard | 9 |
| Next To You Next To Me | Standard | 10 |
| Maybe It Was Memphis | Standard | 11 |
| Welcome To The World | Standard | 12 |
| Chug A Lug | Standard | 13 |
| Walk The Way The Wind Blows | Standard | 14 |
| All Of Me | Standard | 15 |

# StarDisc ALL HITS

## CD SD 0011

| | | |
|---|---|---|
| Which Bridge To Cross | Gill, Vince | 1 |
| You Can't Make A Heart | Strait, George | 2 |
| The First Step | Byrd, Tracy | 3 |
| Bend It Until It Breaks | Anderson, John | 4 |
| Between An Old Memory And Me | Tritt, Travis | 5 |
| The Box | Travis, Randy | 6 |
| I Brake For Brunettes | Akins, Rhett | 7 |
| Lipstick Promises | Ducas, George | 8 |
| I Should Have Been True | Mavericks | 9 |
| Look What Followed Me Home | Ball, David | 10 |
| Losing Your Love | Stewart, Larry | 11 |
| Lola's Love | Shelton, Ricky Van | 12 |
| Workin' Man Blues | Diamond Rio & Parnell, L. | 13 |
| What'll You Do About Me | Supernaw, Doug | 14 |

## CD SD 0012

| | | |
|---|---|---|
| The Heart Is A Lonely Hunter | McEntire, Reba | 1 |
| This Woman And This Man | Walker, Clay | 2 |
| Thinkin' About You | Yearwood, Trisha | 3 |
| Little Miss Honky Tonk | Brooks & Dunn | 4 |
| I Was Blown Away | Tillis, Pam | 5 |
| Give Me One More Shot | Alabama | 6 |
| Refried Dreams | McGraw, Tim | 7 |
| So Help Me Girl | Diffie, Joe | 8 |
| The Keeper Of The Stars | Byrd, Tracy | 9 |
| Looking For The Light | Trevino, Rick | 10 |
| Where I Used To Have A Heart | McBride, Martina | 11 |
| Sea Of Cowboy Hats | Wright, Chely | 12 |
| Bad Dog No Biscuit | Norwood, Daron | 13 |
| Adalida | Strait, George | 14 |

## CD SD 0013

| | | |
|---|---|---|
| Believe | John, Elton | 1 |
| Red Light Special | TLC | 2 |
| No More "I Love You's" | Lennox, Annie | 3 |
| Thank You | Boyz II Men | 4 |
| If I Wanted To | Etheridge, Melissa | 5 |
| In The House Of Stone And Light | Page, Martin | 6 |
| Let Her Cry | Hootie & Blowfish | 7 |
| I Believe | Blessed Union Of Souls | 8 |
| Saturday Night | Whigfield | 9 |
| She's Got Skillz | All-4-One | 10 |
| Beau's All Night Radio Love Line | Kadison, Joshua | 11 |
| The Way That You Love | Williams, Vanessa | 12 |
| Secret | Madonna | 13 |
| I Live My Life For You | Firehouse | 14 |

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## CD AH 8002

| | | |
|---|---|---|
| Beth | Kiss | 1 |
| Bungle In The Jungle | Tull, Jethro | 2 |
| Cat Scratch Fever | Nugent, Ted | 3 |
| Chevy Van | Jones, Sammy | 4 |
| Good Thing | Fine Young Cannibals | 5 |
| Got My Mind Set On You | Harrison, George | 6 |
| I Got You | Brown, James | 7 |
| Never Say Goodbye | Bon Jovi | 8 |
| Only Women Bleed | Cooper, Alice | 9 |
| Space Oddity | Bowie, David | 10 |
| Steal Away | Dupree, Robbie | 11 |
| Sunglasses At Night | Corey Hart | 12 |
| Talking In Your Sleep | Romantics | 13 |
| Total Eclipse Of The Heart | Tyler, Bonnie | 14 |
| Wild Wild Life | Talking Heads | 15 |

## CD AH 8421

| | | |
|---|---|---|
| Brick House | Commodores | 1 |
| Erotic City | Prince | 2 |
| Give It Up | KC | 3 |
| Iko Iko | Belle Stars | 4 |
| Jeopardy | Greg Kiln Band | 5 |
| Let The Music Play | Shannon | 6 |
| A Love Bizzare | Shiela E. | 7 |
| Nasty Girl | Vanity 6 | 8 |
| Object Of My Desire | Starpoint | 9 |
| Raper's Delight | Sugarhill Gang | 10 |
| Rock Steady | Whispers | 11 |
| Rumours | Timex Social Club | 12 |
| Show Me | Cover Girls | 13 |
| Turn The Best Around | Robinson, Vickie Sue | 14 |
| U Can't Touch This | MC Hammer | 15 |

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# Making Tracks

***Starting in a theme park, Sound Choice grows with the market***

Brothers Kurt and Derek Slep had never heard the word "karaoke" when they became involved with sing-along. In 1985, Derek, an audio engineer working in Nashville, was offered an opportunity to acquire a small recording studio franchise in a theme park where people could sing along to pre-recorded tracks and make their own tapes. With backing from his brother Kurt, who was working as a chemical engineer, he took the plunge.

Sing-a-Song Recording Studios opened its first booth in March 1985 at the Carowinds theme park in Charlotte, N.C. and expanded to Busch Gardens in Williamsburg, Va. and Six Flags, in Chicago, Ill. the following year. The make-your-own-recording studios were well received, but the franchisee wasn't releasing new master track songs fast enough to meet demand. To rectify the problem, Kurt and Derek began producing their own master recordings in a small studio.

Last year, Sound Choice introduced its CD*plus* (compact disc plus graphics) Spotlight Series. There are now 45 CD+G *plus* discs in this series which includes *Belly Up To The Bar*, with 15 favorite drinking songs, and *Bubba Does Disco* .

Of primary importance to most CD+G shoppers is the number of usable cuts on each disc. This is an area where Sound Choice excels. For karaoke house parties, where all ages are present, a disc from the *B-Flat The Cat Learning Series* can be real handy. I checked out *Children's Happy Songs* with 16 all-time pop kid songs from "Baa Baa Black Sheep" to "Little Bunny Foo Foo." Two versions of each song are included, one with just background track, the other with teaching voices. If your doing a gig where you need this disc, you may want to stay with the teaching voices track. This will make any group of kids sound good, regardless of their reading or singing ability. If you've got the patience, you may even want to approach a local elementary school with the idea of a karaoke program for kids.

Definitely not for kids is SC's *Songs Your Mother Wouldn't Let You Sing*. The next time a bunch of rowdies hassle you because they think karaoke isn't cool, whip out this CD+G and let them sing their fool heads off to "The Rodeo Song," "The I-95 Song," or "Strokin'." There are a few milder selections as well, such as Chuck Berry's "My Ding-A-Ling," complete with crowd noise and on-screen ad-libs, and "The Streak," which includes not only the words to the song but, an accompanying dialog to be read by your on-stage announcer.

Another release for the rowdier crowd is *Southern Fried Rock* with songs made famous by The Allman Brothers Band ("Whipping Post"), The Outlaws ("There Goes Another Love Song"), Lynard Skynard ("Free Bird," "Sweet Home Alabama") and others. The highlight is Charlie Daniel's "Uneasy Rider." Like the original, this track is a narrative, making it perfect for anyone who really wants to do a tune, but can't carry one.

In the Sound Choice Star Series, I ran through the tracks on *Classic Male Standards*. This also has a straight backing track along with a demo track with professional vocals. It includes "I Left My Heart In San Francisco," "New York, New York," "My Way," and others. A great disc for house, retirement, corporate or over-fifty birthday parties.

Speaking of the over-fifty crowd, the *Reminiscing Series* is designed specifically for the senior citizen population. The songs have a slower tempo, lower keys, melody guidelines, larger on-screen graphics and simple arrangements. Each disc contains eight songs with and without vocal demonstrations. Titles include "You Are My Sunshine," Moonlight Bay," "In The Good Old Summertime," and many more great tunes.

The sound and graphics quality of Sound Choice CD+G disc is superb. The intros and backing tracks for most songs are dead on to the originals. Of particular note: Sound Choice CD+G discs feature a very full background mix, which tends to sound louder. This helps in club situations where you need to be able to cut through crowd noise. It also aids singers who like a strong sound behind them just in case they lose their place or their voice.

With a master track library of over 4,000 song titles to draw from, Sound Choice has over 90 CD+G discs available. This includes the recent release of The Foundation Series, a 30-disc set of 450 of the most popular "core" karaoke songs. For further information on a complete range of consumer and commercial software products, call Sound Choice at 800-788-4487.

*-Robert Lindquist, Editor-In-Chief*

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| *Bonie Maronie*<br>Music Maestro | *Larry Williams*<br>CD+G |
| *The Heart Is A Lonely Hunter*<br>StarDisc | *Reba McEntire*<br>CD+G |
| *It's A Heartache*<br>Sound Choice | *Bonnie Tyler*<br>CD+G |
| *Jeopardy*<br>All Hits | *Greg Kihn Band*<br>CD+G |
| *Just Call Me Lonesome*<br>Pioneer | *Radney Foster*<br>CD+G |
| *Leather And Lace*<br>DKKaraoke | *Stevie Nicks/ D. Henley*<br>CD+G |
| *Legs*<br>DKKaraoke | *ZZ Top*<br>CD+G |
| *Lipstick Promises*<br>StarDisc | *George Ducas*<br>CD+G |
| *Nobody's Hero*<br>Megastar | *Rush*<br>CD+G |
| *Only Women Bleed*<br>All Hits | *Alice Cooper*<br>CD+G |
| *Say You'll Be Mine*<br>StarDisc | *Amy Grant*<br>CD+G |
| *Strong Enough*<br>Sound Choice | *Sheryl Crow*<br>CD+G |
| *Watermelon Crawl*<br>Music Maestro | *Tracy Byrd*<br>CD+G |
| *When I Come Around*<br>Sound Choice | *Green Day*<br>CD+G |
| *Why Can't We Be Friends*<br>DKKaraoke | *War*<br>CD+G |
| *You Gotta Be*<br>Music Maestro | *Des'ree*<br>CD+G |

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| 6. XXX's and OOO's (An American Girl) | Trisha Yearwood |
| 7. What's The Frequency, Kenneth? | R.E.M. |
| 8. I'll Make Love To You | Boyz II Men |
| 9. Hold My Hand | Hootie & The Blowfish |
| 10. Beautiful In My Eyes | Joshua Kadison |
| 11. Never Lie | Immature |
| 12. O What A Thrill | The Mavericks |
| 13. At Your Best (You Are Love) | Aaliyah |
| 14. When You Walk In The Room | Pam Tillis |
| 15. Good Enough | Sarah McLachlan |
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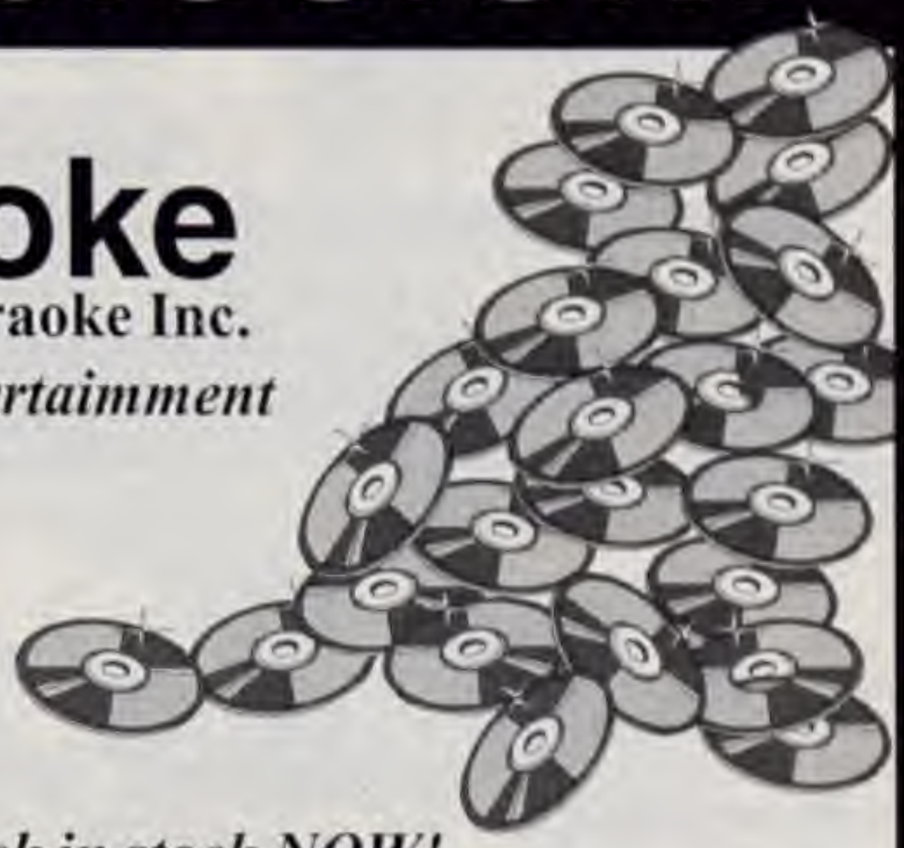

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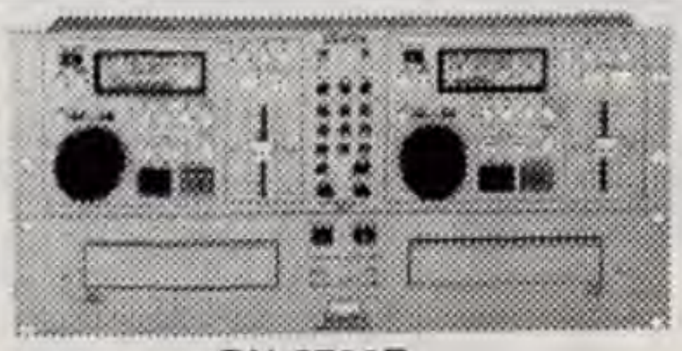

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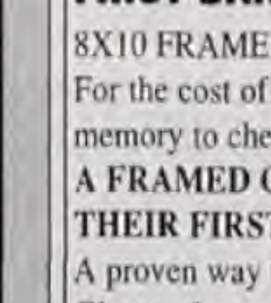


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- Cocktail Hour
- Grand Entrance
- Candle Lighting
- Hora
- Motzi/Toast
- Contest
- Courses/Buffet
- Specialty Dances
- Memory Glass
- Record Hop
- Prizes
- Grand Finale

### 2 THE CONTEST VIDEO

*Everything you need to know to perform all the Basic Party Contests*

- Huggy Bear
- Coke/Pepsi
- Multiplication Dance
- Name That Tune
- Dance Contest
- Lip Service
- Strip Tease
- Limbo
- Freeze Dance
- Dance Marathon
- Tricycle Races
- Hula Hoops
- Mummy Wrap
- Musical Boys
- Hoops

### 3 THE BAR/BAT MITZVAH FULL PRODUCTION VIDEO

*A Behind-The-Scenes Look at the"High End" Affair*

- 11 Planning Sheets
- Recruiting
- Training
- Party Dancers
- Costumes
- Routines
- Dress-Up Skits
- Set Ups
- Party Props
- Sample Packages
- Video Catalog

### 4 THE PARTY DANCES VIDEO

*15 Dances, 5 to Teach your Staff, and 10 for your Staff to Teach the Guests.*

**Solo Performances**
- Strike It Up
- Oh What A Night
- Get Ready For This
- Give It Up
- Good Time Tonight

**Guest Participation**
- Grease Lightning
- Hands Up
- YMCA
- Electric Slide
- Dollar Wine
- Loco in Aculpoco
- Mony Mony
- New Electric Slide
- Time Warp
- Motown Medley

### 5 THE BAR/BAT MITZVAH "PARTY DEMO" VIDEO

*This is a demostration video that our MCs and DJs use to assist in selling our Bar/Bat Mitzvah Production Packages.*

### TO ORDER "HOW TO" VIDEOS

| | |
|---|---|
| 1. The Bar/Bat Mitzvah Basic Production Video | $125.00 |
| 2. The Contest Video | $ 50.00 |
| 3. The Bar/Bat Mitzvah Full Production Video | $125.00 |
| 4. The Party Dancers Video | $ 50.00 |
| 5. The Bar/Bat Mitzvah "Party Demo" Video | $ 50.00 |
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### INTRODUCING CD10 (2 CD SET) THE COMPLETE MEDLEY PARTY CD

**DISC #1:**

**The Hora Medley** (Instrumental)
1) To Life
2) Tzena, Tzena
3) Chos' N Kale Mazel Tov
4) Siman Tov
5) David Melech Yisrael
6) Ose Shalom Oseh
7) Shalom Malechim
8) Hava Nagilah

**The Hora Medley** (Vocal)
1) To Life
2) Tzena, Tzena
3) Siman Tov
4) Ose Shalom
5) Shalom Malechim
6) Hava Nagilah

**The Polka Medley**
1) Beer Barrel Polka
2) Pennsylvania Polka
3) Too Fat Polka
4) The Clarinet Polka

**The Irish Medley**
1) MacNamara's Band
2) The Irish Washerwoman
3) MacNamara's Band
4) Garry Owen
5) Clancy Lowered The Boom
6) It's A Great Day For The Irish

**The Italian Medley**
1) Ce La Luna
2) Tarantella
3) Funiculi, Funicula

**The Greek Medley**
1) Never on Sunday (speed up version)

**The Hungarian Czardas Medley**
Call for Songs

**The Mexican Medley**
1) Quien Sera
2) Sielito Lindo
3) Ay Jalisco
4) La Bamba

**The Multi Medley**
1) Tango (La Compasita)
2) Tarantella
3) Cha-Chai (Tea For Two)
4) Irish Jig (The Irish Washerwoman)
5) Two-Step (New York, New York)
6) Square Dance (Turkey In The Straw)
7) Polka (Beer Barrel Polka)
8) Belly Dance (Hootchie Kootchie Dance)
9) Mexican Hat Dance
10) Hora (Hava Nagilah)

**DISC #2:**

**Limbo Soca Medley**
1) Dollar
2) Jump and Wave
3) Ragga Ragga
4) Soca Butterfly
5) One Step Two Step
6) Limbo Calypso

**Salsa Medley**
Call for Songs

**March Medley**
1) It's A Grand Old Flag
2) Yankee Doodle Dandy
3) The Caissons Go Rolling Along (Army Theme)
4) Anchors Aweigh (Navy Theme)
5) Marine's Hymn (Marine Theme)
6) The Wild Blue Yonder (Airforce Theme)
7) Stars & Stripes Forever
8) It's A Grand Old Flag (Reprise)
9) God Bless America

**Grandparent Medley**
1) Five Foot Two
2) Blue Skies
3) For Me and My Gal
4) Bye Bye Blackbird
5) Goody Goody

**New Year's Eve Medley**
1) Countdown
2) Auld Lang Syne (Traditional slow)
3) Auld Lang Syne, High Energy
4) If My Friends Could See Me Now
5) Happy Days Are Here Again
6) California Here I Come
7) When The Saints Go Marching In (Reprise)

**Reggae Medley**
1) Red Wine
2) Buffalo Soldier
3) Jammin'

***Christmas Medley*** (Instrumental)
1) Jingle Bells
2) Winter Wonderland
3) Santa Claus Is Comin' To Town
4) Here Comes Santa Claus
5) Rudolph The Red-Nosed Reindeer
6) Let It Snow
7) Jingle Bell Rock

**High Energy Clap Beat**

**Grand Entrance Medley**
Various Beats

*Selections May Vary - Call for Complete Listing - Release Date 5/95*

### CD9 THE COMPLETE MISCELLANEOUS PARTY CD

**CANDLE LIGHTING**
1. Tradition
2. Friends (original by Bette Midler)
3. With A Little Help From My Friends

**GRAND ENTRANCE**
4. Good Time Tonight
5. David Letterman Theme

**SPECIALITY DANCES**
6. (New) Electric Slide
7. Dollar Wine (Jamaican Dollar Dance)
8. Hands Up
9. Hokey Pokey - call your own (inst.)

**WEDDING PARTY**
10. Friends (orig. by Michael W. Smith)
11. One More Time
12. Wedding Thank You

**CLASSIC SWEET 16**
13. Sixteen Candles
14. You're 16
15. Sweet Little 16
16. Happy Birthday Sweet 16

**PARTY CLOSERS**
17. Hit The Road Jack
18. Lean On Me
19. Thank You For The Party
20. Happy Trails
21. Warner Brothers Cartoon Ending
22. The Party's Over

**CHILDREN**
23. Rainbow Connection (Muppets)
24. You Are My Sunshine
25. I Love You, You Love Me (Barney)
26. Sesame Street
27. It's a Beautiful Day In The Neighborhood (Mr. Rogers)

**ETC.**
28. For He's A Jolly Good Fellow
29. For She's A Jolly Good Fellow
30. Happy Birthday - High Energy

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## CD1 THE COMPLETE JEWISH PARTY CD

**FOR BAR/BAT MITZVAH:**
1. Candle-Lighting Medley
2. Long Hora Medley (Instrumental)
3. Long Hora Medley (Vocal)
4. Hava Nagilah
5. Dayena
6. David Melech Yisrael
7. Tzena-Tzena

**FOR WEDDINGS:**

**Processionals**
8. Dodi Li
9. Erev Shel Shoshanim

**Recessionals**
10. Simon Tov and Mazel Tov
11. Chos'n Kale Mazel Tov

**Crowning Ceremony**
12. Mezinka

**Horas**
13. Oseh Shalom
14. Short Hora Medley

**Israeli Dances**
15. Mayim Mayim
16. Yesh

## CD2 THE COMPLETE LATIN PARTY CD

**MERENGUE**
1. Compadre Pedro Juan
2. Merengue Del Tren

**MAMBO**
3. Mamba Jambo

**SAMBA**
4. Samba Pa Ti
5. A Felicidade

**TANGO**
6. La Compasita

**RHUMBA**
7. Besame Mucho
8. Miami Beach Rhumba

**CHA CHA**
9. Cherry Pink & Apple Blossom
10. Oy Como Va

**SALSA**
11. Maria Cervantes
12. Sauvécito

**CUMBIA**
13. Tiberon

**BOSSA NOVA**
14. Desafinado

**LAMBADA**
15. Lambada

**CONGA**
16. Conga Line Medley (Hot Hot Hot, Everybody Salsa & Percussion Jam)

**CALYPSO**
17. Jamaica Farewell
18. Dayo

## CD3 THE COMPLETE NOVELTY PARTY CD

1. Rap Beat
2. Na Na, Hey Hey, Kiss Him Goodbye – chorus
3. Land of 1,000 Dances – chorus
4. Rock N' Roll Part II
5. Mission Impossible Theme
6. Jeopardy Clock
7. Reveille
8. Yakety Sax

**NOVELTY SOUND EFFECTS**
9. Siren
10. Bell
11. Buzzer
12. Gong
13. Laugh Trak
14. Applause
15. Applause, with whistle
16. Rim Shot
17. Drum Roll (15 seconds)
18. Long Drum Roll (60 seconds)

**NOVELTY DANCES**
19. Square Dance
20. Teton Mountain Stomp
21. Hula – Aloha Oe
22. Mexican Hat Dance
23. Can-Can
24. Fiesta Party Line (Pizza Theme)
25. Limbo Medley (Limbo Rock, Tequila, Iko-Iko)

**GRAND ENTRANCE THEMES**
26. *Space:* 2001 Space Odyssey
27. *TV:* 20th Century Fox
28. *Olympics:* Olympics Theme
29. *Sports:* Wide World of Sports
30. *Baseball:* Take Me Out to the Ballgame
31. *Carnival:* Gladiators March
32. *Circus:* Over The Waves
33. *Surfing:* Hawaii Five-O
34. *Money:* Dynasty Theme
35. *Broadway:* Broadway Medley (That's Entertainment, Hooray For Hollywood, There's No Business Like Show Business, Give My Regards To Broadway, Caberet)
36. *Mardi Gras Medley:* (When The Saints, Way Down Yonder, Muskrat Ramble)
37. *Politics:* Hail to the Chief
38. *Military:* Stars and Stripes Forever
39. *Candy Cart:* Candy Man
40. *Graduation:* Pomp and Circumstance
41. *Camp:* Hello Mudda, Hello Fadda
42. *Ship/Cruise:* Gilligan's Island
43. *Beauty:* Miss America

**MUMMERS**
44. Golden Slippers
45. If My Friends Could See Me Now
46. Alabama Jubilee
47. Pennsylvania Polka
48. Baby Face
49. Four Leaf Clover
50. Mummer's Medley (Golden Slippers, Alabama Jubilee, If My Friends Could See Me Now)

## CD4 THE COMPLETE TRADITIONAL PARTY CD

**BIRTHDAY**
1. Happy Birthday (trad., voc.)
2. Happy Birthday (trad., inst.)
3. Happy Birthday (swing, voc.)
4. Happy Birthday (swing, inst.)
5. Happy Birthday (funky style)

**ANNIVERSARY**
6. Anniversary Song
7. Anniversary Waltz
8. Happy Anniversary

**WEDDINGS**

**Processionals**
9. Pachelbel's Canon in D
10. Trumpet Voluntary
11. Here Comes The Bride

**Recessional**
12. Mendlesohn's Wedding March
13. Simon Tov & Mazel Tov (voc.)

**Parental Dances**
14. Daddy's Little Girl (vocal)
15. Daddy's Little Girl (instrumental)
16. Sunrise, Sunset (vocal)
17. Sunrise, Sunset (instrumental)

**Cake**
18. Cut the Cake (trad., voc.)
19. Cut the Cake (trad., inst.)
20. Cut the Cake (swing, inst.)
21. Cut the Cake (funky, inst.)

**TRADITIONAL DANCES**

**Waltz**
22. Edelweiss

**Foxtrot**
23. I'll Be Seeing You

**Jitterbug**
24. Opus One

**Swing**
25. American Bandstand

**Continental**
26. Night Train

**ETHNIC DANCES**

**Irish**
27. Irish Jig Medley: (Irish Washerwoman, McNamara's Band, Gary Owen)

**Polish**
28. Beer Barrel Polka
29. Kochany Mazurka (or Oberek)
30. Dollar Dance Polka

**Italian**
31. Tarantella

**Greek**
32. Zorba The Greek
33. Miserlou

**Jewish**
34. To Life – Hora (instrumental)
35. Happy Bar Mitzvah (vocal)
36. Happy Bat Mitzvah (vocal)

**TRADITIONAL PRESENTATION BACKGROUND MUSIC**
37. That's What Friends Are For (instrumental)
38. Memory (instrumental)

## CD5 THE COMPLETE SPECIALTY PARTY CD

**SPECIALTY DANCES**
1. Stripper (with drum roll intro)
2. Chicken Dance (speed up version)
3. Chicken Dance International with various ethnic promenades: (The Original, Beer Barrel Polka, Mexican Hat Dance, Irish Jig, Tarantella, Hava Nagilah)
4. Alley Cat (speed up version)
5. Electric Slide (speed up vers.)
6. Party Train Medley: (If My Friends Could See Me Now; Happy Days Are Here Again; California Here I Come; When The Saints Go Marching In; Hey Look Me Over; Hail, Hail, The Gang's All Here; When The Saints Go Marching In)
7. Bunny Hop
8. Hokey Pokey (Funky Version)
9. Hokey Pokey (Thrash Version)
10. Bristol Stomp
11. Charleston
12. New York, New York (Instru. Line Dance Beat)
13. Chorus Line
14. Cottoneyed Joe/Scottische (censored) by Isaac Payton Sweats
15. Cottoneyed Joe/Scottische (uncensored) by Isaac Payton Sweats
16. Belly Dance

**BALLROOM SPECIALTIES**

**Jazz Waltz**
17. Someday My Prince Will Come

**Classical Waltz**
18. Blue Danube

**Cha Cha**
19. Tea For Two

**Fox Trot**
20. Begin The Beguine

**Bosse Nova**
21. Girl From Ipanema

## CD6 THE COMPLETE GRAND ENTRANCE PARTY CD

**Cheers**
1. "Charge" Cheer (Organ)
2. "Charge" Cheer (Trumpet)
3. "Motivator" Cheer
4. "Let's Go" Cheer
5. "One" Cheer
6. "Rock You" Cheer

**Grand Entrance**
7. *Slow Motion* - Chariots of Fire
8. *Sports* - Sirius (Chicago Bulls Theme)
9. *Football* - Monday Night Football
10. *Sports* - Notre Dame Fight song
11. *Basketball* - Sweet Georgia Brown
12. *Champion* - Rocky Theme
13. *March* - Washington Post March
14. *Racing* - William Tell Overture
15. *Patriotic* - Yankee Doodle Dandy
16. *Armed Forces* - Bridge Over The River Kwai
17. *Royalty* - Masterpiece Theater Theme
18. *Blues* - Blues In The Night
19. *Rockin'* - Grovin' With Mr. Bloe
20. *Dessert* - Fanfare For the Common Man
21. *Cruise* - Love Boat Theme (reggae style)
22. *Strange* - Twilight Zone
23. *Scary* - Jaws
24. *Sneaky* - Pink Panther Theme
25. *Friends* - Thank You For Being A Friend (Golden Girls Theme)
26. *Friends* - As Long As We've Got Each Other (Growing Pains Theme)
27. *TV* - Entertainment Tonight Theme
28. *Talent* - Star Search Theme
29. *Comedy* - Saturday Night Live Theme
30. *News* - ABC World News Tonight Theme
31. *Talk Show* - Old Tonight Show Theme (Johnny Carson)
32. *Talk Show* - New Tonight Show Theme (Jay Leno)
33. *Talk Show* - Arsenio Hall Theme

**Wedding Grand Entrance**
34. Here Comes The Bride (Swing)
35. Here Comes The Bride (Disco)
36. Puttin' On The Ritz (Bridal Party)
37. Cut The Cake (Disco)

**Solo Grand Entrance**
38. Drum Solo - Roll Off
39. Drum Solo - March
40. Drum Solo - Big Band
41. Drum Solo - Rock
42. Drum Solo - High Energy
43. Trumpet Fanfare - Horse Race
44. Trumpet Fanfare - Bull Fight
45. Trumpet Fanfare - Royalty
46. Sexy Sax Solo
47. Funky Piano Solo
48. Funky Guitar Solo
49. Heavy Metal Guitar Solo
50. Techno Grand Entrance (Anticipation)
51. Techno Grand Entrance (Hip-Hop)

## CD7 THE COMPLETE CLASSIC PARTY CD

**WEDDING CLASSICS**

**Father and Bride**
1. This Moment In Time
2. Thank Heaven For Little Girls
3. One Moment In Time

**Mother and Groom**
4. Boy Of Mine
5. Mr. Wonderful
6. A Song For My Son (Long)
7. A Song For My Son (Short)
8. A Song For My Son (Instru.)
9. You Are The Love Of My Life

**Bride and Groom**
10. I Love You
11. What I Did For Love
12. More
13. You Light Up My Life
14. I Believe In You And Me
15. As Time Goes By

**ETHNIC CLASSICS**

**Italian**
16. Amore
17. Shaddup Y' Face
18. Volare
19. Theme From The Godfather

**Irish**
20. When Irish Eyes Are Smiling
21. Danny Boy

**Polish**
22. La Palomo Blanco

**Jewish**
23. Hava Nagilah - Techno
24. Hora Medley - Disco (Hava Nagilah David Melach Yisrael Simon Tov Mazel Tov Chos'n Kale Mazel Tov)

## CD8 THE COMPLETE COCKTAIL MUSIC PARTY CD

**JAZZ STANDARDS**
1. The Way You Look Tonight (ins.)
2. I've Got You Under My Skin (ins.)
3. Summer Wind (vocal)
4. Love Is Here To Stay (vocal)
5. It Had To Be You (vocal)

**KENNY G SET**
6. Songbird (instrumental)
7. Silhouette (instrumental)

**JAZZ/POP**
8. Sweet Love (vocal)
9. Time And Tide (vocal)
10. The Lady In Red (vocal)

**JAZZ BALLAD**
11. As Time Goes By (instrumental)
12. When I Fall In Love (vocal)

**JAZZ INSTRUMENTAL**
13. Just The Two Of Us (ins.)
14. Breezin' (instrumental)
15. What's Going On (instrumental)
16. Morning Dance (instrumental)

**BROADWAY BALLAD**
17. On My Own (vocal)
18. The Music Of The Night (vocal)

**LIGHT JAZZ**
19. Just The Way You Are (instru.)
20. Smooth Operator (instrumental)

**SWINGING JAZZ**
21. All Of Me (vocal) 2:43
22. Killer Joe (instrumental) 3:58

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## DJ JINGLES VOLUME 1

1. COUNTDOWN A & B
2. LET'S GET THIS SHOW ON THE ROAD
3. THIS IS YOUR NIGHT... A & B
4. MOBILE ENT AT ITS VERY BEST
5. ULTIMATE DIGITAL DANCE ON CD
6. THE ULTIMATE QUALITY ON CD
7. THE VERY BEST IN MOBILE MUSIC
8. ARE YOU SITTING COMFORTABLY...
9. STEREO SOUND DIGITAL DANCING
10. THE BEST MUSIC AROUND...
11. NOW THAT'S WHAT I CALL MUSIC
12. EVERY ONE A HIT...
13. THAT ONES FILLED THE FLOOR...
14. THE SOUND SENSATION...
15. MUSIC WITHOUT SCRATCHES.. A & B
16. YESTERDAY, YESTERPLAY...
17. BACK IN TIME, BACK IN TIME...
18. *IT'S THE PEOPLE'S CHOICE...*
19. THIS WEEKS FLOOR FILLERS...
20. THE BEST MUSIC ALL NIGHT LONG
21. THE BEST MUSIC BACK TO BACK
22. FAVOURITE TRACKS BACK TO BACK
23. MUSIC FROM THE SWING 60'S
24. THE CLASSICS KEEP ON COMING
25. STAND BY FOR AN IMPORTANT...
26. ANYTHING CAN HAPPEN...
27. ...BLOW YOUR SOCKS OFF
28. WE'RE IN THE GROOVE...
29. I DARE YOU TO DAY THAT AGAIN
30. DJ ACCEPTS NO RESPONSIBILITY. A&B
31. FROM THE NEW ROMANTICS TO...
32. YO! GIMMIE SOMETHING
33. BACK TO BACK AND KICKIN ASS
34. FUNK, IN HELL.
35. YO! GIMMIE SOME MORE.
36. YOUR ABOUT TO GET FUNKED
37. MAKE YOUR DJ HAPPY
38. AND NOW HEAR THIS
39. DANCE TILL YOU DROP
40. PUMP IT UP AND LET IT GO
41. RUB A DUB DUB...
42. SWITCHING TO PARTY PROGRAM...
43. ARE WE GONNA PARTY...
44. RAIDING THE VAULTS OF TAMLA...
45. HEY MAN HERE COMES THE 60'S
46. ...GOLDEN AGE OF ROCK N TOLL A&B
47. READY FOR SOME MORE...
48. ONE FROM THE BACK OF THE BOX...
49. COMPUTER SET FOR TIME TRAVEL...
50. WE ARE NOW APPROACHING...
51. ...PROBABLE THE BEST DISCO
52. OK BABY, DANCE YOUR ASS OFF
53. *WRONG SIDE, WRONG SPEED*
54. IF YOU'RE GOING TO DANCE LIKE THAT..
55. ...SOME PRETTY LIGHTS
56. THIS HAS NEVER HAPPENED BEFORE
57. THERE GOES MY CREDIBILITY A & B
58. WHAT IS ALL THIS SHIT
59. ...EVEN REMEMBER MY NAME
60. IF YOU THINK THAT WAS BAD...
61. NOBODY SAW ME DO IT...
62. I SHALL SAY THIS ONLY ONCE
63. FUN BY THE TON
64. SMOOTH SUARVE SOPHISTICATED...
65. HEY DJ WAS THAT A CD...
66. BRILLIANT ABSOLUTELY... A & B
67. WHAT ABOUT PLAYING SOMETHING...
68. I ENJOYED THAT SO MUCH...
69. THIS DJ CAN KEEP IT...
70. DON'T BE SHY, SHOW ME WHAT...
71. OH GOD, THAT WAS SO GOOD
72. OH, WOW, YOU WERE FANTASTIC
73. I WOULD JUST LIKE TO SAY, WOW
74. OH MAN, THAT WAS SO GOOD...
75. THE MUSIC THAT MAKES PEOPLE...
76. TIME WE TURNED YOU AROUND...
77. ... FEEL THE LUMPY BITS
78. TIME TO GET IT TOGETHER
79. *FIND YOURSELVES A FRIEND...*
80. THE ERECTION SECTION

## DJ JINGLES VOLUME 2

1. MY LORD, LADIES AND GENTLEMEN
2. COMPUTER SHOW OPENER
3. LET'S GET THIS SHOW..
4. *U.K.'S NUMBER 1*
5. U.K.'S NUMBER 1 (ACCAPELLA)
6. NUMBER 1 FROM THE USA A & B
7. IT'S THE U.K.'S NUMBER 1 A & B
8. IT'S THE U.K.'S NUMBER 2 A & B
9. IT'S THE U.K.'S NUMBER 3 A & B
10. IT'S THE U.K.'S NUMBER 4 A & B
11. IT'S THE U.K.'S NUMBER 5 A & B
12. VINTAGE VINYL...
13. ONE THAT'S STOOD THE TEST...
14. TAKING YOU BACK...THE 1950'S
15. THE HEROES OF THE REVOLUTION...
16. YEAR CHECKS 1960 - 1969
17. YEAR CHECKS 1960 - 1969 (ACC)
18. TAKING YOU BACK...THE 1960'S
19. DETROIT, MICHIGAN, MOTOWN
20. LIVERPOOL, ENGLAND... A & B
21. THE SOUNDS OF THE 60'S...
22. YEAR CHECKS 1970 - 1979
23. FOOTSTOMPIN' MUSIC... A & B
24. SOUNDS OF THE 70'S
25. YEAR CHECKS 1980 - 1989 (ACC)
26. *YEAR CHECKS 1980 - 1989 (V.O.)*
27. JUST WHEN YOU THOUGHT...
28. IMPRESSED, YOU WILL BE.
29. TAKE IT FROM ME...
30. ...WHAT A GUY
31. ROCK ON
32. REGGAE REVIVAL.
33. THE ALTERNATIVE DANCE...
34. ON YOUR BIRTHDAY... A & B
35. *ON YOUR ENGAGEMENT...* A & B
36. ON YOUR ANNIVERSARY... A & B
37. ON YOUR WEDDING DAY... A & B
38. HAPPY BIRTHDAY TO YOU (TRAD)
39. HAPPY BIRTHDAY TO YOU (ACC)
40. HAPPY BIRTHDAY TO YOU (OTT)
41. LAST ORDERS... (INTRO NOISES)
42. LAST ORDERS (V.O.)
43. LAST ORDERS ( ACCAPELLA)
44. THIS IS YOUR LAST CHANCE...
45. IT'S FRIDAY NIGHT...
46. IT'S MIDNIGHT...
47. SATURDAY NIGHT INTO SUNDAY
48. SATURDAY NIGHT, LET'S MAKE IT...
49. IT'S THE MAD HALF HOUR
50. MUSIC FOR THE 90'S A & B
51. A NIGHT CLUB CLASSIC
52. CRUCIAL REGGAE REWIND A & B
53. U.K. RAVE
54. PLAYING THE U.K. DANCE CHART.
55. THE ULTIMATE DANCE...
56. THE MUSIC SELECTION...
57. CHARGED WITH ENERGY...
58. THE ESSENTIAL REMIX...
59. VOR SPRUNG SORCH TECHNICS...
60. IN THE MIX WITH TECHNICS
61. *EXCLUSIVE REMIX...*
62. THE U.K.'S PREMIER JAZZ...
63. VITAL VINYL FROM THE U.K.
64. ALL ACROSS THE U.K....
65. YOU WANNA HEAR...
66. I'M GONNA MAKE YOU SWEAT A & B
67. DON'T FORGET YOU HEARD IT...
68. TAKING IT TO THE LIMIT...
69. GETTING HOT, DON'T STOP...
70. *THE SOUNDS OF THE CITY...*
71. THIS DJ'S UNIQUE
72. WARNING THIS SOUND SYSTEM...
73. TIME FOR THE WORST RECORD...
74. IT'S THAT RECORD AGAIN...
75. DON'T LOOK AT ME...
76. WHAT A SPLENDID RECORD...
77. THE LATEST HITS AND...
78. GREAT MUSIC IN STEREO A & B
79. THE RADIO STATION...
80. GET WELL SOON
81. HOSPITAL RADIO...FRIEND
82. HOSPITAL RADIO REQUEST TIME
83. BIG BEN, AULD LANG SYNE.
84. TRADITIONAL FANFARE
85. ROCK FANFARE
86. APPLAUSE
87. EXPLOSIONS A & B & C
88. SCREAMS, A & B & C
89. HIGH TECH EFFECTS A & B & C
90. BURPS A & B & C
91. STOP IN THE NAME OF LOVE
92. THANK YOU FOR SPENDING... A & B
93. SHALL WE...OOOH YEH.
94. LET'S GET DOWN TO...
95. LET'S GET TOGETHER... A & B
96. *WE'RE NEAR THE END...*
97. GOODBYEE SONG

## DJ JINGLES VOLUME 3

1. MUSIC MACHINE SHOW OPENER
2. LIGHTS MUSIC ACTION
3. BLUES BROS INTRO
4. WAKE UP EVERYBODY
5. 5 4 3 2 1 BOLLOCKS
6. AND NOW...YES IT'S SHOWTIME
7. 1 1990 YR CHECK/7.2 1990 YR CHECK (DRY)
8. 1 1991 YR CHECK/8.2 1991 YR CHECK (DRY)
9. 1 1992 YR CHECK/9.2 1992 YR CHECK (DRY)
10. 1 1993 YR CHECK/10.2 1993 YR CHECK (DRY)
11. 1 1994 YR CHECK/11.2 1994 YR CHECK (DRY)
12. 1 1995 YR CHECK/12.2 1995 YR CHECK (DRY)
13. THE DANCE EXP. OF THE 90'S
14. DESTINATION ECSTASY
15. THE RAVE ZONE
16. ECSTASY OF RAVE
17. AWESOME HARDCORE STATE...
18. 1 THE ULTIMATE RAVE
18. 2 (WITHOUT HORNS)
19. ... THE RAVER
20. RAVE, RAVE, RAVE
21. GO FOR IT
23. THE MIDNIGHT HOUR
24. ROCKIN AFTER MIDNIGHT
25. MIDWEEK
26. START OF ANOTHER WEEKEND
27. SUNDAY NIGHT
28. BALLROOM DANCING
29. ROCK AND ROLL HIGH SCHOOL
30. CLASSIC SOUL YEARS
31. ONCE UPON A TIME...1960'S
32. CLASSICS OF THE 1980'S
33. THE DANCE ZONE
34. CLASSIC HIT REPLAY
35. 1 LEGEND OF OUR LIFETIME 35.2 (DRY)
36. 1 ONCE UPON...SOUND 36.2 (DRY)
37. HOT ON THE DECKS
38. STREETWISE DJ
39. NON STOP GOOD MUSIC
40. TOWNS NUMBER 1 CLUB
41. LEAVES OTHERS IN THE DARK
42. NOBODY DOES IT BETTER
43. *TOWNS NUMBER 1 DISCOTHEQUE*
44. ROCK YOUR UNDERWEAR OFF
45. HOT STICKY ATMOSPHERE
46. SUMMER NIGHTS, HOT AND SWEATY
47. CHECK THAT OUT AGAIN
48. BACK BY PUBLIC DEMAND
49. TRAVELING BACK IN TIME
50. AN ABSOLUTE CLASSIC
51. A NEW ENTRY
52. ONLY JUST RELEASED
53. 20 MINUTES UNINTERRUPTED
54. STEREO POWER HIT IT
55. STEREO POWER
56. 1 THE VINYL FRONTIER/
56. 2 (WITHOUT SCRATCH)
57. HEAVY ON THE BASS
58. YO IT'S SUMMERTIME
59. CHECK OUT THE PARTY LINE
60. DJ EXCLUSIVE REMIX
61. MORE BEATS, BASSLINE, MUSIC
62. WHAT YOU'VE BEEN WAITING FOR
63. (SCRATCH) ANOTHER RECORD
64. ANOTHER RECORD (SCRATCH)
65. 1 COMPETITION TIME/65.2 (DRY)
66. 1 PRESS THIS BUTTON (BANG)
66. 2 (NO BANG)
67. ABSOLUTELY SPIFFING
68. DES'S DREATEST HITS
69. 1 UGLY GUY IN THE CORNER (LAUGH/
69. 2 (NO LAUGH)
70. 7 DAYS IN A WEEK
71. 1 NO CLUE WHAT (HE'S) DOING/
71. 2 (SHE'S)
72. INTERVIEW RADIO 1
73. MEGAMESSING
74. *1 (GUY) MAKES ME LOOK LIKE A PRO/*
74. 2 (GIRL)
75. SEX DRUGS ROCK MUSIC
76. FUNNY FAGS
77. FISH CHIPS PEAS
78. SCRATCH...MUST HAVE CRABS
79. GOING TO GET LAID
80. I'VE HAD IT WITH THIS DJ
81. 1 CUNNING LINGUIST (MALE)/
81. 2 (FEMALE)
82. CHECK OUT THE BOOBS
83. IN NEED OF A SCREW
84. MORE BULL THAN EMMERDALE
85. GOING TO GET RAT ARSED
86. BULLSHIT THE KIDS
87. 1 DRUM ROLL (SHORT)/87.2 (LONG)
88. 1 AIR HORNS (SHORT)/88.2 (LONG)
89. TAKE PRECAUTIONS
90. HARD TIMES AHEAD OF US
91. WOMEN GO AND MEN GO
92. WE WANNA BE TOGETHER
93. THE LIGHTS ARE DOWN
94. PEOPLE GOING PLACES
95. A LITTLE MORE COMFORTABLE
96. CAN'T HURRY LOVE
97. SAME TIME SAME PLACE
98. 1 SHOW CLOSER/98.2 (DRY)
99. TIME TO GO HOME
42. 1 PROBABLY THE BEST - DJ
42. 2 PROBABLY THE BEST MOBILE DISCO
42. 3 PROBABLY THE BEST NIGHTCLUB
42. 4 PROBABLY THE BEST RADIO STATION
43. THE DJ'S THEORY OF RELATIVITY
44. 1 COMPLETE MUSIC PROGRAM (MOBILE)
44. 2 (STATION)
45. 1 (DJ), SATISFY YOUR SOUL
45. 2 (MOBILE DISCO) 45.3 (RADIO STATION)
46 PROFESSIONAL ENT. EVERY TIME
47. THIS DJ'S A COWBOY
48. LIVING UP TO YOUR EXPECTATIONS
49. HYPED TO THE RHYTHM
50. THE ESSENTIAL MUSIC SUPPLY
51. 1 DANCE MUSIC UPDATE (FEMALE)/51.2 (MALE
52. DELIGHTFUL DANCE TUNE
53. 1 UPFRONT MUSIC FROM YOUR DJ
53. 2 UPFRONT MUSIC FROM YOUR CLUB
53. 3 UPFRONT MUSIC FROM YOUR DISCO
53. 4 UPFRONT MUSIC FROM YOUR STATION
54. 1 *FINGER ON THE PULSE - DJ*
54. 2 FINGER ON THE PULSE - CLUB
54. 3 FINGER ON THE PULSE - DISCO
54. 4 FINGER ON THE PULSE - STATION
55. 1 SOLID GOLD FROM THE DJ (VOCALS)
55. 1 SOLID GOLD FROM THE DJ (DRY)
55. 1 SOLID GOLD FROM THE STATION (VOCALS)
55. 1 SOLID GOLD FROM THE STATION (DRY)
56. REFRESHES THE PARTS
57. THIS DJ'S A VIRGIN...
58. PLEASE DO NOT TRY THIS AT HOME
59. A BIT OF FLUFF ON HIS STYLUS
60. VIRGIN SENSE OF HUMOR
62. I'D LIKE A SECOND OPINION
63. GUYS THAT ARE WEARING WHITE SOCKS
64. HOW BIG ARE YOU?... 5'10"
65. THAT DAMN SMOKE MACHINE
66. SIMPLE MINDS ON THE DOOR
67. I THINK YOU'VE HAD ENOUGH TO DRINK
68. PHASE SHIFT CAPACITIVE MODULATOR
69. SOMETHING STRANGE ABOUT TO HAPPEN
70. 1 A VERY SPECIAL DEDICATION(FEMALE)/
70. 2 (MALE)
71. WE'LL MEET AGAIN (ALT. VERSION)
72. WE'LL MEET AGAIN (TRADITIONAL)
76. 1 STEREO FM - FANTASTIC MUSIC (DJ)/
76. 2 (STATION)
77. THIS IS ROCK N ROLL RADIO
78. MUSIC...EVERY HOUR OF THE DAY
79. THE REQUEST SHOW ON YOUR RADIO
80. THE STATION BIG ENOUGH TO COUNT
81. 1 HIT AFTER HIT RADIO (VOCALS)
81. 2 HIT AFTER HIT RADIO (DRY)
81. 3 HIT AFTER HIT MUSIC (DRY)
82. TIME TO TAKE A BREAK
83. *DON'T YOU JUST LOVE IT*
84. 1 THE BUFFET IS NOW OPEN (FANFARE)/
84. 2 (DRY)
85. 1 MIN. COMPETITION MUSIC (SYNTH)
86. 2 MIN. COMPETITION MUSIC (SYNTH)
87. 1 MIN. COMPETITION MUSIC (HUMOR)
88. 2 MIN. COMPETITION MUSIC (HUMOR)
89. JOKE ENDING MUSIC
90. THUNDERCLAP SOUND
91. POLICE SIRENS
92. MACHINE GUN FIRE
93. 1 TELEPHONE RINGING AND ANSWERED
93. 2 TELEPHONE RINGING UNANSWERED
94. 1 LATE NIGHT MUSIC/94.2 LATE NIGHT RADIO
95. PLAYTIME WITH THE OPPOSITE SEX
96. WHOSE BED YOU'RE SLEEPING IN
97. LET'S BRING THIS BABY DOWN
98. CLOSEDOWN & GOD SAVE THE QUEEN
99. THAT'S ALL FOLKS

## DJ JINGLES VOLUME 4

1. WELCOME TO TONIGHT'S ENT (OMEN)
2. MIXED UP THUNDERBIRDS INTRO
3. WELCOME TO TONIGHT'S ENT (ORGAN)
4. *SINCE THE BEGINNING OF TIME*
5. DRESSED LIKE A PRAT...INTRO
6. A MAN WITH A MISSION...INTRO
7. VERY SPECIAL NIGHT & PARTY
8. TESTING...TESTING...INTRO
9. FULL RANGE QUALITY SOUND
10. LADIES & GENTS...WE HAVE CONTACT
11. LAST NIGHT THE DJ...
12. THE NIGHT OF THE LIVING LEGEND
13. 1 (RADIO TUNING) NOW ITS TIME FOR
13. 2 (RADIO TUNING) READY FOR THIS
13. 3 (RADIO TUNING) WE INTERRUPT...
13. 4 (RADIO TUNING) RETUNE YOUR RADIO
13. 5 (RADIO TUNING) ... A NEW SOUND WAVE
13. 6 (RADIO TUNING) ...CONTROL AIRWAVES
14. PUT DOWN YOUR KNITTING GRANDMA
15. FOUR HITS IN A ROW BACK TO BACK
16. MY MOM LIKES THIS ONE
17. HEY ITS ANOTHER SMASH HIT
18. THE HITS JUST KEEP ON COMING
19. 1 THE GLOBAL JUKEBOX (DRUMS/19.2 (DRY)
20. BIG HIT SOUND 2ND TIME AROUND
21. DEAD & GONE THE LEGEND LIVES ON
22. CLASSIC REVIVAL REPLAY
23. THE HIT RESURRECTION
24. 1 *COR THIS AIN'T ARF DUSTY*
24. 2 LAST TIME YOU PLAYED THIS CRAP
25. 50'S - 80'S IN THE STYLE OF THE 90'S
26. 1 DISCO DEDICATION TIME
26. 2 RADIO REQUEST LINE
27. MICHAEL JACKSON INTRO
28. ROLLING STONES INTRO
29. ELVIS PRESLEY INTRO
30. BEATLES INTRO
31. THE HITS OF THE 20TH CENTURY
32. BACK TO THE FUTURE
33. THE COMPLETE MUSIC PROGRAM
34. THE MASTERS OF ROCK
35. HIP SWINGING...BOOGIE
36. HEAD SHAKIN' 122 BAR BOOGIE
37. HEAVY MAKES YA HAPPY
38. 1 CLASSICHIT DISCO
38. 2 CLASSIC HIT STATION
38. 3 CLASSIC HIT DJ
39. THE SHOW FOR THE 90'S
40. 1 SOLID CD SOUL (HARMONY)/40.2 (DRY)
41. ASK FOR A REQUEST...PLEASE...THANKS

## DJ JINGLES VOLUME 5

1. THE POTENTIAL ESSENTIAL OPENER
2. THE EXPERIENCE OPENER
3. THE GRAND PRIX OPENER
4. *COMPUTER SHOW OPENER 2*
5. COUNTDOWN 10-1 EXPLOSION
6. 1 EXCITING & ENTERTAINING OPENER 1/
6. 2 OPENER 2
7. ALIEN SHOW OPENER
8. SPACE SHUTTLE OPENER
9. THE UNFORTUNATELY OPENER
10. SHAKESPEAREAN OPENER
11. 1 FIGHT THE UNFIGHTABLE OPENER (1)/
11. 2 (2)
12. THIS IS YOUR PARTY
13. 1 TAKING YOU BACK TO THE 50'S (MUSIC)/\13.1 (DRY)
14. STARDATE 1950'S
15. BACK TO THE FAB 50'S
16. 1 TAKING YOU BACK TO THE 60'S(MUSIC)/
6.2 (DRY)
17. STARDATE 1960'S
18. MORE HITS FROM THE 60'S
19. 1 TAKING YOU BACK TO THE 70'S (MUSIC)/
9.2 (DRY)
20. STARDATE 1970'S
21. BOOGIE ON BACK TO THE 1970'S
22. 1 TAKING YOU BACK TO THE 80's (MUSIC)/
22.2 (DRY)
23. STARDATE 1980'S
24. 1980'S ELECTRO TO TECHNO
25. MISSION ACCOMPLISHED
26. 1 ESSENTIAL REMIX (DRY)/
26. 2 ESSENTIAL (SFX)/
26. 3 REMIX (SFX) 26.4 ESSENTIAL(DRY)
26. 5 REMIX DRY
27. 1 NON STOP FROM DMC (1)(SFX)/
27. 2 (2)(SFX)
28. 1 EXCLUSIVE DMC REMIX (1) 28.2 (2)
29. 1 MEGAMIXED MASTERMIX (1) (SFX)
29. 2 (2) (SFX)
30 EXCLUSIVE MASTERMIX
31. 1 MIXING MUSIC,PUMPING BASS DJ (SFX)/
31. 2 (DRY)
32. IN THE MIX NONSTOP MEGAMIX
33. NONSTOP MEGAMIX
34. 1 *DANCE MUSIC FROM THIS POINT ON (1)*
34. 2 (2)
35. 1 DANCE MUSIC FROM THIS POINT ON (3)
35. 2 (4)
36. HERE'S A FUTURE HIT TUNE

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37.1 THE DJ WHO PUTS YOU IN THE MOOD
37.2 THE DJ WHO'S IN THE MOOD
38. ROCKING THE NIGHT AWAY
39. COUNTRY & WESTERN FREE ZONE
40. CELEBRATING YOUR 21ST
41. CELEBRATING 18TH BIRTHDAY
42. HAPPY 18TH BIRTHDAY
43. KEY OF THE DOOR 21 TODAY
44. CONGRATULATIONS 21ST BIRTHDAY
45. CONGRATULATIONS...ENGAGEMENT
46. CONGRATULATIONS...WEDDING DAY
47.1 LAST ORDERS NOW (DRY)/47.2 (MUSIC)
48.1 LAST ORDERS - PLAY YOU A SONG
48.2 LAST ORDERS - TAKE CARE OF IT
49.1 GREATEST MUSIC & CLASSICS
49.2 GREATEST DANCE MUSIC & CLASSICS
50.1 NO. 1 ROADSHOW - SPLENDID/
50.2 NO. 1 ROADSHOW
51. THE DJ LOVES
52.1 ENORMOUS THROBBING EGO (DRY/
52.2 (SFX)
53. REQUEST - BANK NOTE
54.1 REQUESTS -BIG ENOUGH/
54.2 REQUESTS - DON'T EXPECT
55. SMASH HIT, LOVE TO DEATH
56. BLITZ THAT HIT
57. HIT AFTER HIT ALL NIGHT LONG
58.1 IN THE MIX COMPLETELY DIFFERENT
58.2 AN NOW FOR SOMETHING COMPLETELY DIFFERENT
59.1 *I DO LIKE CHILDREN 1 (GENT)/*
59.2 2 (CHARACTER)
60. THE DJ IS BORING (KID)
61. THIS DJ IS BRILLIANT (KID)
62. THAT'S A NICE BIG DANCE FLOOR (KID)
63. A BIT MORE MODERN (KID)
64. THIS DJ'S WICKED (KID)
65. HEY DJ WHERE'S THE BASS (KID)
66. GYNAECOLOGIST
67. DON'T PANIC
68. NOTHING BUT AN OLD TART
69. BIG HEAD GIT
70. SEX THERAPIST
71. SPLIT PERSONALITY
72.1 OZONE FRIENDLY (SMOKE MACHINE) /
72.2 (DEODORANT)
73.1 DO NOT RECREATE - TRAINED/
73.2 - INSURANCE
74.1 WE'LL ALL BE HAPPY WON'T WE (PATHE)
74.2 STEREOPHONIC MUSIC (PATHE)
75. DRINKING LOTS OF BEER (PATHE)
76. HOLD ON TO YOUR UNDERWEAR (PATHE)
77. SWITCH ON YOUR WIRELESS (PATHE)
78. SEX LAST NIGHT - SMILE
79. GIRLS WITH MATES
80. NYMPHOMANIACS
81. PROBABLY UPSIDE DOWN
82. HARD OF HEARING
83. RELIEF SOUND BED
84.1 MY KINGDOM FOR A PINT/
84.2 GET OFF & DRINK YOUR PINT
85. AAH NOTHING!
86.1 BINGO BOOKS ON SALE (SFX/86.2 (DRY)
87. CLAPS WHISTLES CHEERS SOUND BED
88.1 LONG LAUGH BED/
88.2 DAFT LAUGH BED
89.1 TWO PEOPLE LAUGH BED/
89.2 GROUP LAUGH BED
90. RIDE MUSIC BED
91. PHOENIX MUSIC BED
92. TONIGHT'S THE NIGHT
93.1 THE LOVE ZONE/93.2 EROGENOUS ZONE
94. DO IT AGAIN
95. COME TO THE END
96. ENJOYED HAVING YOU TONIGHT
97. SO LONG, FAREWELL...
98.1 END OF TONIGHT'S...(CLAP)/98.2 (MESS)
99.1 THANK YOU & GOODNIGHT (CLAPS)/
99.2 (BOOMS)

### DJ JINGLES VOLUME 6

1.1 MY LORDS, LADIES & GENTS, XMAS
1.2 XMAS COUNTDOWN 5 4 3 2 1 0
2.1/2.2 XMAS CELEBRATIONS START HERE A & B
3.1/3.2 XMAS PARTY OPENER A & B
4.1/4.2 CELEBRATE IN STYLE OPENER A & B
5.1/5.2 CHRISTMAS PARTY PROGRAM A & B
6.1/6.2 HO HO, LET'S PARTY OPENER A & B
7.1 ARE WE GONNA PARTY OPENER
7.2 ARE WE GONNA PARTY OR ARE WE...
8.1 WELCOME TO GREATEST XMAS PARTY
8.2 CELEBRATE WITH...A HANGOVER
9. SEASONAL SENSATION CELEBRATIONS
10.1 TIME TO GET DRUNK HO BLEEDING HO
10.2 HO HO XMASTIME...GET DRUNK...
10.3 HO BLEEDING HO FAIRY LIGHTS
11.1/11.2 CHRISTMAS TIME TRAVEL A & B
12.1/12.2 XMAS HITS FROM THE PAST A & B
13. CELEBRATING XMAS WITH THE1950'S
14. CELEBRATING XMAS WITH THE 1960'S
15. CELEBRATING XMAS WITH THE 1970'S
16. CELEBRATING XMAS WITH THE 1980'S
17. CELEBRATING XMAS WITH THE 1990'S
18.1 TAMLA MOTOWN CLASSICS AT XMAS
18.2 XMAS NO. 1'S WITH THE NO. 1 DISCO
19.1/19.2 XMAS HITS MADE TO LAST A & B
20.1 XMAS CLASSICS JUST KEEP ON COMING
20.2 IT'S ANOTHER CLASSIC XMAS CRACKER
21.1/21.2 ANOTHER XMAS CLASSIC HIT A & B
22.1 HAPPY CHRISTMAS EVERYBODY (KID)
22.2 HAPPY CHRISTMAS (KID)
23.1/23.2 SEASONS GREETINGS FROM DJ A & B
23.3/23.4 SEASONS GREETINGS GREATEST DJ \ A & B
24.1/24.2 MERRY XMAS HAPPY NEW YR A & B
25.1 HAPPY CHRISTMAS
25.2/25.3 MERRY XMAS HAPPY NEW YR. A & B
26.1 XMAS, BEST IN MOBILE ENT. A & B
27.1/27.2 ROCKING ACROSS FESTIVE SEASON A & B
28.1/28.2 PARTY HITS & CLUB CLASSICS A & B
29.1 XMAS WITH THE TOWNS NO. 1 DISCO
29.2 XMAS WITH THE NO. 1 DISCO
29.3 XMAS WITH THE NO. 1 CLUB
30.1 FESTIVE FUN WITH YOUR FAVORITE DJ
30.2 FESTIVE FUN WITH YOUR FAVORITE CLUB
30.3 FESTIVE FUN WITH YOUR FAVORITE BAR
31.1/31.2 FUN AT THE TOWNS NO. 1 PUB A & B
32.1/32.2 IT'S TIME TO CELEBRATE... A & B
32.3 CHRISTMAS FULL OF SPIRIT
33.1 WHAT'S AT NUMBER ONE THIS XMAS?
33.2 ITS THE XMAS NUMBER ONE (KID)
34.1 ITS THE XMAS NUMBER ONE (KID)
34.2 ITS THE XMAS NUMBER ONE
35.1/35.2 100% MUSIC POWER THIS XMAS A & B
35.3 100% CHRISTMAS MUSIC POWER
36.1 TELL ME WHAT RECORDS YOU'D LIKE
36.2 ALL YOUR FAVORITE REQUESTS
37.1 THE UK DANCE CHART THIS CHRISTMAS
37.2 A WINTER WARMER, WHAT A STORMER
38.1 CRANKING IT UP THIS CHRISTMAS
38.2 CRANKING UP THE CHRISTMAS KARAOKE
38.3 CRANKING IT UP WITH A XMAS CRACKER
39.1 TIME FOR A CHRISTMAS CRACKER
39.2 IT'S TIME FOR A CHRISTMAS CRACKER
39.3 CHRISTMAS CRACKER
40.1 FATHER CHRISTMAS IS COMING (KID)
40.2 THE CHRISTMAS RHYME
41.1/41.2 CHRISTMAS CRAP, BACK TO BACK A&B
42.1/42.2 TRAVELING TO THE 21ST CENTURY A&B
43.1/43.2/43.3 CRUISIN TO THE 21ST CENTURY A, B & C
44.1 SPEED OF SOUND TO THE 21ST CENTURY
44.2 ONE YEAR CLOSER TO THE 21ST CENTURY
45.1 NOW GO IN PEACE (IMP)
45.2 DON'T DRINK AND DRIVE (IMP)
46.1 CHRISTMAS BAUBLES MS. JONES (IMP)
46.2 *MS. JONES YOU WERE WONDERFUL(IMP)*
47.1 BAUBLES AND BOLLINGER (IMP)
47.2 ARE YOU SERIOUS ABOUT THAT? (IMP)
48.1 XMAS NOT A LOT OF PEOPLE... (IMP)
48.2 THAT WAS MY TURN TO DO THAT (IMP)
49.1 TIME FOR A CHRISTMAS CRACKER (IMP)
49.2 I CAN'T AFFORD A MERRY XMAS (IMP)
49.3 ALRIGHT SYBIL, HAPPY XMAS (IMP)
50.1 THE NAMES CLAUS, SANTA CLAUS (IMP)
50.2 MERRY...NEW,...EASTER (IMP)
51.1 DO THEY MEAN ME? (IMP)
51.2 SANTA, PISSED UP FART
52.1 I DON'T BELIEVE IS XMAS AGAIN (IMP)
52.2 I DON'T BELIEVE IT BETTER NOISE (IMP)
52.3 MY GOD MAN...TURN IT DOWN (IMP)
53.1 ...A LITTLE STAR OF BETHLEHEM (IMP)
53.2 AND TO THE LADY IN THE BACK (IMP)
54.1 ...KISS UNDER THE MISTLETOE?
54.2 ...UNDER ANY CIRCUMSTANCES
55.1 ...YOU UNDER THE BEDCLOTHES
55.2 ...TURN INTO A HANDSOME FROG
56.1 HO HO HO...PLENTY OF STUFFING
56.2 GET STUFFED THIS CHRISTMAS
57.1 DON'T D & D OR A POLICEMAN (KIDS)
57.2 ALL I WANT FOR CHRISTMAS (KIDS)
58.1 SANTA PUTTING IN HER STOCKINGS (KID)
58.2 WHY'S DADDY GOT WHITE BEARD (KID)
59.1 HO LITTLE GIRL...SIT ON MY KNEE
59.2 XMAS STOCKINGS ARE THEY FISHNETS?
60.1 CRAPPY HISTMAS & SMELLY NEW YEAR
60.2 HAPPY XMAS & HAPPY NEW YEAR
61.1 DOES YOUR BIRD WANT STUFFING
61.2 ANY BIRD CAN GET A GOOD STUFFING
62.1/62.2 SANTA COMES ONCE A YEAR VI A & B
63.1/63.2 SANTA COMES ONCE A YEAR V II A & B
64.1 WHO'D LIKE TO HANG MY STOCKINGS...
64.2 ...COMING DOWN MY CHIMNEY
65.1 JINGLE BELLS/65.2/65.3 - SPOOF A & B
66.2/66.3 DECK THE HALLS - SPOOF A & B
67.1 RUDOLPH THE RED NOSED REINDEER
67.2 RUDOLPH THE RED - SPOOF
68.1 WE THREE KINGS - SPOOF
68.2 WHITE CHRISTMAS... BUT NOT YET
69.1 TIS THE SEASON TO BE TIDDLY, TRA LA LA
69.2 DECK THE HALLS (BARBER SHOP STYLE)
70.1 FROSTY THE SNOWMAN - SPOOF
70.2 GOOD KING WENCESLAS - SPOOF
71. WISH YOU A M. XMAS LONG VERSION
72. WISH YOU A M. XMAS SHORT VERSION
73. MEDLEY/OH COME ALL YE FAITHFUL
74. MEDLEY/ HARK THE HERALD ANGELS SING
75. MEDLEY/ MARYS BOY CHILD
76. MEDLEY/ WHILE SHEPHERDS WATCH
77. MEDLEY/ WHITE CHRISTMAS
78. MEDLEY/ RUDOLPH
79. CAROL MEDLEY 118 BPM EDIT MIX
80.1 I'LL BE YOUR CHRISTMAS PRESENT
80.2 IS THAT MY PRESENT IN YOUR POCKET?
81.1/81.2 THE CHRISTMAS ERECTION SECTION A & B
82.1 OOOH SANTA...WRONG STOCKING
82.2 OOOH SANTA, WHAT WAS THAT
83.1 IT'S TIME FOR A CHRISTMAS CUDDLE
83.2 A RATION OF PASSION THIS CHRISTMAS
83.3 WINTER OUTSIDE BUT I'M FEELING HOT
84. GOODNIGHT LADIES & GENTS (IMP)
85. CHRISTMAS SHOW CLOSER
86. MY LORDS, LADIES & GENTS, NEW YEAR
87.1 IT'S TIME FOR A PARTY - NYE OPENER
87.2 LET'S PARTY ALL THE WAY - NYE OPENER
88.1 SSEASONAL SENSATIONS - NYE
88.2 NEW YEAR PARTY PROGRAMME
89.1 BRINGING IN THE NY, THE NO.1 DISCO
89.2 NYE. NO.1 NIGHT, PARTY, DISCO
89.3 BRINGING IN NY WITH THE NO.1 DISCO
90.1 NEW YEAR, FULL OF SPIRIT
90.2 CELEBRATING NEW YEARS EVE IN STYLE
91.1/91.2 NY COUNTDOWN STARTS NOW A & B
92.1 TWO HOURS TO THE NEW YEAR
92.2 ONE HOUR TO GO
92.3 HALF AN HOUR TO GO
92.4 FIFTEEN MINUTES TO GO
92.5 TEN MINUTES TO GO
92.6 FIVE MINUTES TO GO
92.7 ONE MINUTE TO GO
92.8 THIRTY SECONDS TO GO
93. 30 SECS COUNTDOWN/BIG BEN CHIMES
94.1 MIDNIGHT, WELCOME IN NEW YEAR
94.2 NEW YEAR NOT A LOT OF PEOPLE...
94.3 LET US FEAST AND BE MERRY (IMP)
95. AULD LANG SYNE (DISCO INST.)
96. AULD LANG SYNE (POWER INST.)
97.1 HAPPY NEW YEAR (KIDS)
97.2 HAPPY NEW YEAR EVERYBODY (KID)
98.1 LADIES & GETS, HAPPY NEW YEAR
98.2/98.3 HAPPY NEW YEAR A & B
99.1 NEW YEARS EVE SHOW CLOSER
99.2 LET'S NOT LEAVE IT ANOTHER 12 MONTHS

### THE MIX-DISC - VOLUME 1

1.1 SHORT DEMO OF THIS DISC IN USE
2.1 LADIES & GENTLEMEN... NOW COME TO THE MAIN EVENT... (DRY)
2.2 LADIES & GENTLEMEN... NOW WE HAVE COME TO THE MAIN EVENT (DRY)
2.3 WHO GOES THERE (DRY)
2.4 BOY I'VE GOT A LIVE ONE HERE (DRY)
2.5 WE INTERRUPT THIS PROGRAM TO *BRING YOU (DRY)*
2.6 THE WICKEDEST SOUND (DRY)
2.7 NOW ARE YOU READY? LET'S DO IT (DRY)
3.1 THIS IS A TEST OF THE EMERGENCY BROADCAST SYSTEM...
3.2 SIREN SEQUENCE BED
4.1 PUMP IT UP/HERE WE GO/UM UM UM
5.1 YOU'RE LISTENING TO THE BOSS BOY
6.1 STEP FORWARD (WITH SYNTH RISE)
6.2 STEP FORWARD (WITH SWEEPER)
6.3 STEP FORWARD (DRY)
7.1 THE LAUGHTER SEQUENCE (DRY)
7.2 FROG LAUGH (DRY)
7.3 EVIL LAUGH (DRY)
7.4 SIDE SPLIT LAUGH (DRY)
7.5 IMPRESSED LAUGH (DRY)
7.6 GRASSHOPPER LAUGH (DRY)
7.7 HICCUP LAUGH (DRY)
7.8 FEMALE GIGGLY LAUGH (DRY)
7.9 JUNGLE LAUGH (DRY)
8.1 LADIES & GENTLEMEN WE ARE EXPERIENCING TECH. DIFF.
9.1 WE WILL RETURN TO OUR REGULARLY SCHEDULED PROG.
9.2 MUSIC BED ONLY
10.1 ONCE AGAIN/KICK IT/REMEMBER WHAT TO DO FRIENDS...
11.1 HIT THE TOP MY SELECTOR...
12.1 STAB INTRO SEQUENCE WITH VOCAL "DYNAMITE"
13.1 ALL RIGHT COMING UP NOW ANOTHER REQUEST...
14.1 YOH! KICK A LITTLE SOMETHING FUNKY...
15.1 THIS TIME LET GO YOUR CONSCIOUS SELF & ACT ON INSTINCT
16.1 WELCOME TO THE CLUB, STOMP YOUR FEET
17.1 WHAT ARE WE GONNA DO NOW
17.2 WHAT ARE WE GONNA DO NOW (REVERBED OFF)
18.1 LADIES & GENTLEMEN, WE HAVE NOW COME TO THE MAIN ...
19.1 YOH! JUST GIVE US A BIT MORE SNARE...
20.1 THERE GOES THE NEIGHBORHOOD
21.1 HOLD IT! NOW WAIT! PEACE (GUNSHOT INTRO)
22.1 A POWERFUL NEW FORCE OS ABOUT TO HIT THE CITY
23.1 LIVE FROM NEW YORK, IT'S SATURDAY NIGHT
24.1 WANNA HEAR ONE OF HIS TUNES? ANYTIME YOU'RE READY
25.1 THIS IS CHAOS
26.1 HEY COME HERE LET ME SHOW YOU THIS...
27.1 104 BPM JAZZY BEATS
28.1 114 BPM BONGO BREAKS
29.1 115 BPM PHILLY BREAKS
30.1 115 BOSS BEATS
31.1 118 BPM *SILKY HOUSE*
32.1 118 BPM MOUTH PERCUSSION
33.1 118 BPM 4 ON THE FLOOR
34.1 118 BPM COMMISSION AT WORK
35.1 120 BPM J B BEATS
36.1 120 BPM GODFATHER BEATS
37.1 120 BPM DISCO DRUMMER
38.1 120 BPM BOUNCY BEATS
39.1 121 BPM FUNKY TORN
40.1 122 BPM SILKY PERCUSSION
41.1 122 BPM DEEP INSIDE
42.1 126 BPM BONGO HOUSE
43.1 127 BPM RAVERS BREAK
44.1 129 BPM UP FOR IT BEATS
45.1 130 BPM RIFF RAFF RAVE LOOP
46.1 132 BPM MAD DISCO
47.1 IN MY MIND...
48.1 LET YOUR BODY BE FREE/48.2 (DRY)
49.1 COOL OUT, RELAX, THINGS LIKE THIS WORK OUT...
50.1 HONEY, I GOT RHYTHMS I HAVEN'T USED YET
51.1 YOUR LOCAL STATION
52.1 SYNTH BED ONLY
53.1 THIS TIME LET GO YOUR CONSCIOUS SELF ...
54.1 JUST LISTEN
55.1 YOH! YES
56.1 HAPPY DREAMS MY LOVE
57.1 DECK STOP 1 /57.2 DECK STOP 2
57.3 STOP 3 + DRONE
57.4 LASER BLAST 1 /57.5 LASER BLAST 2
58.1 STYLUS SCRATCH /
58.2 MOOD BASS RISE
58.3 BACK SPIN 1 /58.4 LIFT OFF
58.5 JET BLAST SWIRL
59.1 SHORT BLAST /59.2 HOT BREATH
59.3 SNARE RIDE /59.4 BACK SPIN 2
59.5 SHUT DOOR
60.1 STAB /60.2 WIND DOWN
60.3 SYNTH WASH/60.4 REVERSE PIANO
60.5 GALAXY SYNTH
61.1 SPIRAL SYNTH/61.2 ROLLED URRGHH
61.3 DISTANT BANG/61.4 SPACE PHASE
61.5 EQUINOX SLAP
62.1 DISTANT SNARE/62.2 DECK STOP 3
62.3 EXPLOSION 1/62.4 STOP UMMM....
62.5 DECK STOP 4
63.1 CRAZY SLUDGE/63.2 ENGINE START
63.3 HELICOPTER/
63.4 JET ENGINE SHUTDOWN
63.5 MAD CROWD
64.1 FIRE SIREN/64.2 WOAH
64.3 DRONE 1/64.4 DRONE 2/64.5 DRONE 3
65.1 EXPLOSION 2 /
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65.3 LIGHTENING STRIKE
65.4 LASER TWIRL/65.5 CHEESY RISE
66.1 FLUFFY CHORD
66.2 REWIND & FLUFFY CHORD
66.3 REWIND/66.4 BOING
67.1 NOW FOR YOUNG AT HEART & WEAK IN HEAD
67.2 ONCE MORE UNTO THE BREACH DEAR FRIENDS
68.1 GREAT WILL ALWAYS SOAR ABOVE MEDIOCRE
68.2 RIDDIM UP, FULL ON CULTURE Y'ALL
69.1 STOP THE MUSIC
69.2 OK START THE MUSIC AGAIN
70.1 ...WITNESS STRENGTH STREET KNOWLEDGE
70.2 DEEPLY RELAXED
71.1 SORRY ABOUT THAT, ....PLAY YOU A SONG
71.2 START IT FELLAS KICK IT OFF
72.1 HMMM, THIS IS YUMMY
72.2 AND WHO ARE YOU?
73.1 AFTER A FEW TIMES THROUGH, GO ON....
73.2 I GOT MY EDUCATION
74.1 THE FUTURE IS BEFORE YOUR EYES
74.2 WAIT A MINUTE...JUST LISTEN
75.1 C'MON AND GET YA SOME MORE
75.2 STOP PLAYING AROUND
76.1 WHAT'S ALL THE YELLING ABOUT HUH?
76.2 LIKE BASS?/CHECK THIS OUT
77.1 WATCH YOUR BASS BINS
77.2 OH MAN THIS IS REALLY LIVING
78.1 HOLD IT, NOW WAIT HOLD IT! THAT'S PLAYED....
78.2 *OK, I'M LEAVING NOW, IN FACT* MY ASS LEFT ...
79.1 YOH! WHERE THE HELL IS EVERYBODY GOING?...
79.2 CHECK 1, CHECK 2, CHECK 3
80.1 ...PLAY A LITTLE TUNE I JUST COMPOSED...
80.2 ANYTIME YOU'RE READY
81.1 YOU GOTTA HEAR BLUE NOTE DIG DEF JAM
81.2 BACK TO THE BASS
82.1 PERFECT TIMING FOR ONCE
82.2 THIS IS THE SOUND OF
83.1 ....BLOW FOR FREEDOM THAT WILL LIVE IN HISTORY
83.2 SLAMMIN
84.1 ...IN GALAXY FAR FAR AWAY GREAT ADVENTURE ...
84.2 YOU GOT A BEAT FOR ME
85.1 THIS CALLS FOR ANOTHER CRACKER
85.2 *I'LL BE RIGHT BACK*
86.1 WELL GIRLS, SEE YOU AROUND
86.2 WELL HOW NICE
87.1 I THINK IT'S A SPLENDID IDEA
87.2 THE WORK OF A GENIUS
88.1 OH THEY WON'T FIND A CLUE TO IMPLICATE ME
88.2 HOW ABOUT THAT
89.1 OH THAT WAS GOOD
89.2 AH, EVENING MY LITTLE ONES
90.1 WELL OUR STORY BEGAN/LIKE THIS
90.2 AAAAHHHH
91.1 AH WON'T YOU JOIN US?/THANK YOU DON'T....
91.2 ROLL TAPE
92.1 MEANWHILE/92.2 YOH MAN
92.3 BOOM BOOM/92.4 HEY YEAH
93.1 SHUT UP/93.2 LIKE THIS
93.3 ROOTS AND CULTURE/93.4 LET'S GO
94.1 LET'S DO IT/94.2 STOP IT
94.3 I LIKE IT/94.4 I LOVE IT
95.1 GO WITH A SMILE/95.2 KEEP BUSTIN
95.3 HEY/95.4 OH NO
96.1 FUNKY STYLE FULL JINGLE THEME BED
96.2 FUNKY STYLE ELEMENT (INTRODUCTION)
96.3 FUNKY STYLE ELEMENT ("C'MON" X 2 + STAB)
96.4 FUNKY STYLE ELEMENT (VOCAL "C'MONS" X 4)
97.1 HOUSE STYLE FULL JINGLE THEME BED
97.2 HOUSE STYLE ELEMENT (INTRODUCTIONS)
97.3 HOUSE STYLE ELEMENT (STING WITH VOCAL "I LIKE IT")
97.4 HOUSE STYLE ELEMENT (ROLL INTRO WITH VOCAL "I LIKE IT")
98.1 ITALIAN STYLE FULL JINGLE THEME BED
98.2 ITALIAN STYLE ELEMENT (INTRODUCTION)
98.3 ITALIAN STYLE ELEMENT (MUSIC SWING W/ VOCAL "OH YEAH")
98.4 ITALIAN STYLE ELEMENT (BEAT STING W/ VOCAL "OH YEAH")
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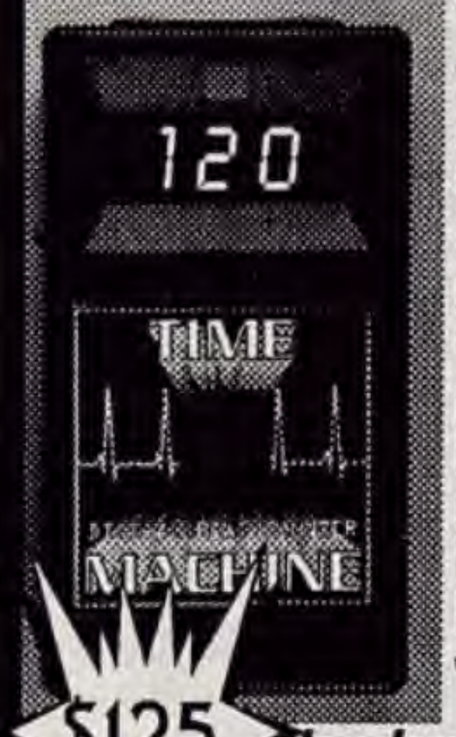

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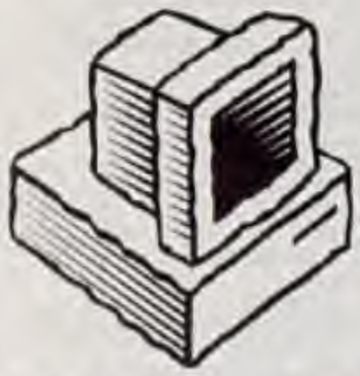
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# Jailhouse Rock

## The Conclusion

*In our last episode, Boston area DJ Dave Connelly had been awakened early one morning last fall to find that his sound system and over ten thousand dollars worth of CDs had been stolen from his locked van. Desperate to get his possessions back, he took the law into his own hands. Working off a lead supplied by a teenager who had read of the $1,000 reward being offered, Dave found himself confronting the only person who knew the whereabouts of his CDs and equipment, a known drug dealer and felon named "Buddy." And now, the exciting conclusion*

"What are you doing?" I asked my brother, Dan, in a pant. Before he could reply, the door opened. A white-trash blonde answered. I told her I was a good friend of Buddy's. She told me he was sleeping. Much to her dismay, I brushed by calling out his name. The place was filthy. The floor was littered with pizza boxes, beer cans, McDonald's bags, and all kinds of crap.

I kicked through it and called out his name again. A voice groaned from the next room, "Who is it?" As I walked into his bedroom a "Prince Valiant" mop of hair rose off the pillow. A confused Buddy asked me who I was. I walked up to the bed and whipped the covers off him, picked him up by the shirt and pinned him up against the wall by his throat. "My name is Dave Connelly. You broke into my van last Monday night, stole my music collection and traded it for coke." I was breathing heavy in his face. "You got two choices. Either show me where the stuff is or we can take a ride to the station." I loosened my grip on his neck so he could talk.

"I don't know what you're talking about. What music?" Buddy said.

"He's lying," my brother said, walking into the room. "They've got all kinds of stolen stuff here. Just look around."

As I flung Buddy around to apply a Judo hold, Dan, thinking he was making a move to escape, popped him in the mouth with a right cross. The blonde bimbo began screaming. I told Dan to look around for my brown briefcase and to meet me at my van. I then marched Buddy out the door and down the sidewalk. As we reached the parking lot, three cop cruisers pulled up. I walked Buddy towards them and told him it was all over. But the cops started shouting at me to let him go and to put my hands behind my head. I obeyed and Buddy staggered off ranting about how crazy I was.

**Slammer**

"Hands up against the car. Spread your legs," a policeman said.

I was frisked, cuffed, read my rights, and locked in the back of the cruiser. They frisked me again at the station, set me up for a mug shot and then rolled my fingers and thumbs in ink. I was given a form to sign and as I tried to steady my writing hand, I asked the cop if I was in serious trouble. He read off the report.

"Kidnapping, breaking and entering, assault and battery. Yeah... I'd say you're in serious trouble."

He threw my sneakers and the rest of my belongings into a locker and escorted me into a cold cell. A surveillance camera, a toilet, and a bed were the only objects in there besides me. The bed was stainless steel and reminded me of the cafeteria counters at school. Like a slab of meat, I laid down on its coldness, folded my hands over my eyes and let out a long breath. I spent quite some time reclined in medi-

tation, reflecting on what I'd been reduced to — a felon. As tired as I was, sleep was out of the question. I jumped up, moved around and then peered out the 8" x 12" Plexiglas window which overlooked the cell across the hall. An unshaven face appeared in the other small window and nodded to me.

"What you in for?" he asked.

"What am I in for? You're asking me what I'm in for?" I laughed maniacally and turned away. I couldn't believe I had sunk so low to have someone actually ask me a question I'd previously only heard before in cliché prison movies. I shook my head and sat back down on the bed.

**Happy ending... sort of**

As it turned out, although Buddy was a thief, he was the wrong thief. My brother did find a brown briefcase, but it wasn't mine. The cops were able to search the apartment because the door had been left wide open and they did find a stash of drugs and stolen items, but nothing belonging to me. I spent a lot of money for a good lawyer and, on the day I went to court, Buddy never showed. I had a clean record so the judge let me off, but not without chewing me out and putting me on probation for a year.

I lost a lot of money in DJ jobs and, come last November, I was contemplating whether or not to give away all my Christmas bookings to other DJs. Then a bunch of friends gave CDs and gift certificates to me as a gesture of goodwill. A month later a call came in from the Peabody Criminal Investigative Department asking me to come down to identify crates of CDs. They were mine! I hugged the detective and lifted him up — he told me he wasn't that happy to see me and to watch out for his holstered gun.

I was able to keep my bookings and I was so grateful I donated my services to two charities — a Christmas party for mentally challenged adults and one for children. As for the punks that stole my property, they were put on probation and were supposed to pay me for restitution for the two hundred-or-so, CDs that were never recovered. I've only seen one check for ten dollars from them. Before I learned my lesson, I probably would have enforced some Charles Bronson-justice upon them, but instead, I decided to use my noggin for once in my life and took out insurance on my equipment and had my van alarmed. I don't think I could survive another crisis like that again. I prefer playing "Jailhouse Rock" to actually living it.

*Submitted by DJ Dave Connelly, Peabody, Mass.*


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| 21" x 24" gel sheet | 5.00 |
| 24" Blacklight w/lamp | 27.00 |

## EFFECTS

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| ADJ Funnel | 229.00 |
| ADJ Avenger | 197.00 |
| ADJ Aggressor | 257.00 |
| ADJ Vertigo | 197.00 |
| ADJ Diamond | 119.00 |
| ADJ Starball | 229.00 |
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| ADJ Sapphire-II | 197.00 |
| Meteor Spyra | 399.00 |
| Meteor Twister | 577.00 |
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| Martin Spinner | CALL |
| Martin Starflash Dichro | CALL |
| Martin Sweeper | CALL |
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| ADJ F-120 fogger | 99.00 |
| ADJ Fog Hog fogger | 157.00 |
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| Sonetic SA-425 amp | LOW |
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| QSC EX-4000 amp | CALL |
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| Sony CDP-215 | 139.00 |
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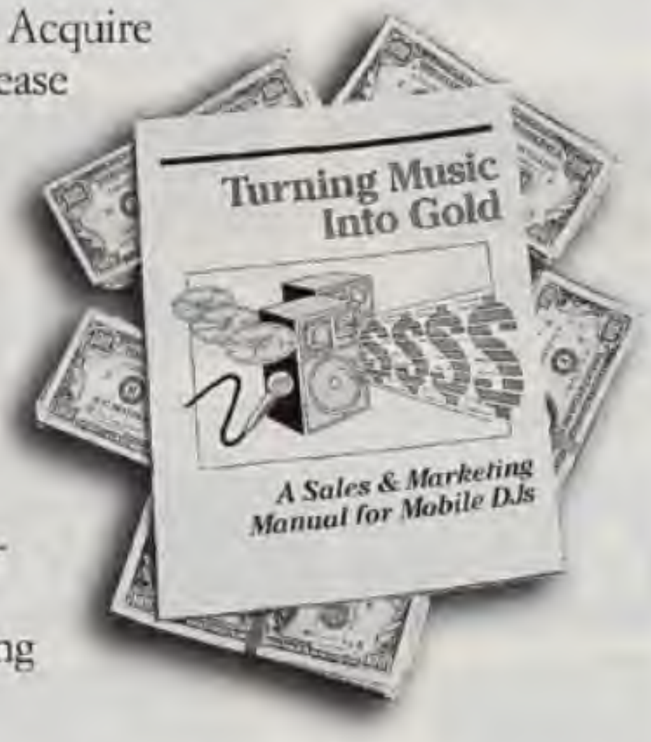


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# Dance / Top 40

Dance Top 40 courtesy of Dance Music Authority- 708-614-8417

| Title (BPM) | Artist/Label |
|---|---|
| 1. Everlasting Love (125) | Gloria Estefan/ Epic |
| 2. Keep Givin' Me (122) | Ce Ce Peniston/ Columbia |
| 3. Never Get Enough (125) | Waterlillies/ Sire |
| 4. Saturday Night (127) | Whigfield/ Atlantic |
| 5. Creep (94) | TLC/ LaFace |
| 6. Control (var.) | Traci Lords/ Radioactive |
| 7. Cotton Eye Joe (128) | Rednex/ Battery |
| 8. Bedtime Story (125) | Madonna/ Maverick |
| 9. This Is How (105) | Montel Jordan/ RAL |
| 10. Close To You (136) | Fun Factory/ Curb |
| 11. Come Back (-) | London Beat/ Radioactive |
| 12. Promise Me Nothing (125) | Repercussions/ Reprise |
| 13. Take Control (132) | DJ Bobo/ CMC |
| 14. Spend Some Time (123) | Brand New Heavies/ Delicious |
| 15. Big Poppa (80) | Notorious B.I.G./ Bad Boy |
| 16. So Excited (123) | M-People/ Epic |
| 17. What I Need (121) | Crystal Waters/ Mercury |
| 18. I Love Saturday (136) | Erasure/ Mute |
| 19. Everytime you Touch Me (137) | Moby/ Elektra |
| 20. Thank you (95) | Boyz II Men/ Motown |
| 21. Don't You Wanna Know (134) | Abigail/ ZYX |
| 22. Baby (90) | Brandy/ Atlantic |
| 23. The Rhythm Of The Night (130) | Corona/ EastWest |
| 24. It's Always you (120) | George Lamond/ Timber |
| 25. Dial A Jam (-) | Coolio & The 40 Thevz/ Tommy Boy |
| 26. Atomic (128) | Blondie/ Chrysalis |
| 27. You Got Me Rocking (-) | Rolling Stones/ Virgin |
| 28. Kitty Kitty (133) | 69 Boys/ Rip It |
| 29. Funky Melody (120) | Stevi B/ Thump |
| 30. Can You Give Me Love (-) | Rhythm Method/ ZYX |
| 31. Be Happy (94) | Mary J. Blige/ MCA |
| 32. Color Of My Skin (121) | Swing 52/ Cutting |
| 33. Every Day Of The Week (-) | Jade/ Giant |
| 34. Who's Gonna Luv Me (-) | K. London Production/ Columbia |
| 35. Call Me (121) | Dee-Lite/ Elektra |
| 36. Rodeo (136) | 95 South/ Rip It |
| 37. Holdin' On (123) | Camille/ Fortune 5 |
| 38. Whiggle In Line (-) | Black Duck/ Radikal |
| 39. Get Down (94) | Craig Mack/ Bad Boy Ent |
| 40. Happy Man (121) | Michael Watford/ EastWest |

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# CDMS '95

Country DJs, dance instructors, choreographers, artists, record label executives, and dance club owners gathered in Nashville, Tenn. April 2-5, for the Country Dance Music Seminar. Hosted by Country Club Enterprises, a top country record pool, CDMS high points included panel presentations on topics such as club operations and management, programming for the dance floor and marketing music through dance clubs. Highlighting the four day event were nightly live presentations by the hottest up and coming country artists and the annual awards presentation at the Wildhorse Saloon hosted by Joe Diffie (telecast on cable's Nashville Network). While there was plenty of discussion and debate about country dance mixing, performing, and technique, the consensus was that the event was huge success. Look to future Country Dance Music Seminars to maximize the influence of country dance on country music into the next century.

Wynn Jackson of Country Club Enterprises, host of the 1995 CDMS, takes the stage to intro the next showcase performance.

Hillbilly Rick & Linda Meyer, with Max Perry

BNA Recording artist Jesse Hunter performs during the CDMS new artist Showcase.

Mobile Beat congratulates all the DJs, dance instructors and choreographers nominated for a Country Dance Music Award. Special congratulations go to Sue Lipscomb who choreographed the dance of the year: the "Watermelon Crawl." Other dances nominated included "Baby Likes to Rock It!" choreographed by our own "Hillbilly" Rick Meyer (and introduced in last December/January's issue), "Honky Tonk Twist" choreographed by Max Perry to the Scooter Lee song of the same name, "Long Legged Hannah" by Parry Spence, "Electric Cowboy" by Carter Butler and the "Indian Runner" by Julie Welth.

# CUED UP!

Send information to Cued Up, c/o Mobile Beat, P.O. Box 309, East Rochester, NY 14445-0309. Include name of event, date, location and phone number for information. Information should be received at least two months prior to event.

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Orlando, FL - 407•246•6555

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Atlanta, GA - 601•236•5510

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Nashville, TN - 800•767•6266

August 28-31
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Trump Regency
Atlantic City, NJ - 516•767•2500

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